THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis 4, Minnesota *Telephone: FEderal 5-4256* *Cable address: Minnart*

27 July 1959

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Perhaps you have heard that Dick Davis resigned his post as director over a policy disagreement with our Board, and I have now replaced him.

In going through old correspondence, and generally digging out from under, I have come across your exchange on the General Mills purchases, and your kind offer to present to the Institute three Shahn silkscreen prints. I have not yet been able to determine whether these were officially accepted or not, by our Accessions Committee. I assume, however, that you are still interested in giving them to us. For myself, I shall certainly be delighted to accept them if Dick Davis has not already done so officially. It is not clear from the existing correspondence.

In general, and needless to say, we shall be interested in the future in any gift that might strengthen our printroom or our painting and sculpture collection. I am rather anxious to diversify the collection, and in the fall shall be in to visit you formally and explore works of art that you may have on hand.

All best wishes,

Yours sincerely,

Sam Hunter
Acting Director

SH:mll

POMONA COLLEGE
CLAREMONT, CALIFORNIA

ART DEPARTMENT

July 18, 1958

Mr. Lawrence Allem
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Allem:

In her letter of June 30, Mrs. Halpert informs me that I may order additional photographs for our exhibition, The Stieglitz Circle from you. Would you please send us the following prints:

Demuth	✓	Plums and Apples (3) — Mr Andrews
		In the Province Number 1, 1920
Dove	✓	Nature Symbolized Number 1, 1914
	✓	Low Tide, 1944
Hartley	✓	Musical Theme Number 1, 1913
	✓	Atlantic Window
Marin		Midtown Construction, 1928 (3) — Santa Barbara
		Sea Piece Number 6, 1951
O'Keeffe	✓	Morning Sky, 1916
	✓	Red and Green Number 2, 1916
	✓	Starlight Night, 1917
	July 6 ✓	Dark Iris Number 2, 1927
Weber		Tranquility, 1930

May we have one print of each except where indicated by parentheses.

Cordially,

Peter Selz

Peter Selz, Chairman

PS:ja

File

August 3, 1958

Mrs. Ruth G. Ratico
326 West Prospect Avenue
State College, Pa.

Dear Mrs. Ratico:

The gallery is closed during July and August, but your letter was forwarded to my summer home.

Indeed, you may use the photostatic copies of the paintings listed. The only credit required is: "Reproductions courtesy of The Downtown Gallery, New York".

Sincerely yours,

UNIVERSITY OF MINNESOTA
DULUTH BRANCH
DULUTH 11

DIVISION OF HUMANITIES
HUMANITIES BUILDING

ART MUSIC
ENGLISH PHILOSOPHY
LANGUAGES SPEECH

August 21, 1958

Miss Edith Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, N.Y.

Dear Miss Halpert:

During my visit to New York last December, and in your absence, I spoke to your assistant about the forthcoming dedication of our new Tweed Gallery. At that time I was given a list of paintings which could be borrowed to cover Max Weber and Yasuo Kuniyoshi, both of whom taught during our summer sessions. (Find the list enclosed.)

I am writing to these individuals asking whether we may borrow these paintings. Last December a number were still in your possession. May we borrow, then, those still in your collection? We need them early in September. Also, may we have glossy reproductions of the paintings listed so that we may have cuts made for our catalogue which we intend to send to all the leading museums.

Thank you for your cooperation.

Sincerely,

Orazio Fumagalli
Curator, Tweed Gallery

enc.

OF/lh

F

August 3, 1958

Mr. Theo Crosby
Editor, Architectural Design
26 Bloomsbury Way
London W.C.1

Dear Mr. Crosby:

Your letter dated June 4th was addressed to the Martha Jackson Gallery and did not reach this gallery until July, when I was abroad. We are sole agents for Ben Shahn.

If it is not too late, I shall be glad to send you the photographs you request. Won't you please let me know, as we shall have to order the prints from our photographer to supply the assortment you request. The moment I hear from you, the material will be forwarded.

Sincerely yours,

nor to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information [redacted] be published 60 years after the date of sale. [redacted]

Dear M[redacted]Shahn:

A client of ours is interested in acquiring one of your works of art. Do you have some art subjects they could choose from or can you tell us at what gallery the may find some?

Very truly yours

Kalena

July 21, 1958

Mr. John A. Zeigler
Advertising Department
The Procter and Gamble Company
Cincinnati 1, Ohio

Dear Mr. Zeigler:

Mr. Shahn has been in Europe for several months and it is likely that your letter of May 26th is being held at his home awaiting his return. Mrs. Halpert is also abroad, but I am taking the liberty of sending the biographical data you requested. The photograph will be sent you later - when the gallery reopens for the season after Labor Day.

I do hope this will not inconvenience you too much.

Sincerely yours

Eden Hill Rd. Newtown, Conn.
August 6, 1958

Mr. Jerry Bywaters
Director, Dallas Museum of Fine Arts
Dallas, Texas

Dear Jerry:

It was so nice to find your letter of July 1 when I returned a few days ago from a fabulous European trip. Having spent three weeks in Russia, the statistics relating to attendance to your exhibition of "Religious Art" were exceedingly impressive. I spent a good part of my allotted time seeking religious institutions in the hope of seeing some early frescoes, mosaics and icons. Such remaining institutions - with few exceptions - were either frankly shut or marked "Remont", which in non-Texas language means "Under Repair".

I am delighted that the show was such a success. As a matter of fact, I heard a good deal about the quality of the exhibits and the excellent installation. And so congratulations!

The gallery reopens after Labor Day, and I hope that you-all will be coming to town about that time. It will be swell to see you.

My best regards.

Sincerely yours,

FRANK STANTON 488 Madison Avenue, New York 22

July 26, 1958

Dear Mrs. Halpert:

Do you know what kind of granite Zorach used for the original of the Torso he had cast for me last year? I thought it was Labrador. The reason I am inquiring is that I want to get a base made for the bronze, and as long as I could not get the original I thought I might use the same material for the mounting.

I will be grateful if you can check this for me, and if you can suggest where I might get hold of a block of the granite -- short of going to Labrador.

With all good wishes.

Sincerely,

Frank Stanton

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

ww

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

August 13, 1958

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

I'm delighted to have your letter and to know that you had a good trip. I know what avalanches of mail are and can understand your snowed under feeling.

I don't expect, now, to be in New York before September and I don't think our future accessioning policy will be clear before then, but if it is at all possible, I should like to see your new material via photographs. So if you have an opportunity to get shots of the new things, please send them along.

I have forwarded the information on the vane reproductions to Mr. Chorley and I have not heard what his decision is; it may be that he will be in touch with you himself.

Mitch did not tell me that he had photographs of the Civil War things and I shall write him for the photograph of the Richards' battle scene. Mr. Allen was good enough to forward me another copy of Stonewall Jackson. If I may, I should like to have both paintings here on approval by the middle of September to show to Mr. Battle and Mr. Humelsine on the latter's return from his vacation.

With all good wishes.

Sincerely,

Mary Black.

Mary C. Black

WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th ST. • NEW YORK 19 • COLUMBUS 5-5300

July 23, 1958

F

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

In Miss McKellar's absence I am enclosing herewith the Museum's check for $2,500.00 in payment for Georgia O'Keeffe's painting, Abstraction which we are delighted to be able to add to our Collection.

Sincerely yours,

Edith P. Redway

Secretary to Miss McKellar

epr
enclosure

265 Ewing St.
Princeton, N.J.
July22, 1958

The Downtown Gallery
32 E. 51 St.
N.Y.,N.Y.

Dear sirs,

I am very interested in a reply from you concerning the arranging of an exhibition of my oils.

I would be happy to bring you a sample of my work at request.

Sincerely yours,

Joyce Jones

Joyce Jones

the playhouse gallery

thirty-five hundred main highway, coconut grove, florida

director...jack amoroso associate director...judy kniseley

August 26, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

Mr. Saltonstall has informed me that you might consider loaning some Marin paintings for exhibition in the Playhouse Gallery. If you would contemplate such a proposal and consent to same, we would be deeply grateful and would like to sphedule the showing as our second exhibition of the season: Jan. 26-Feb. 14.

I am enclosing an article pertaining to the Gallery. My apologies for the premature announcement of the Marin show... I had mentioned that this was one of the shows we were trying to obtain... am afraid that the critics are a little too eager to release information that they should hold.

The Gallery is coming along quite well now, and we are rather pleased with what we have booked to date...

I hope you will consider accepting a seat on the board... we are going to need quite a bit of sound advise and help the first year and a person of your caliber would be an asset to the Gallery. Would appreciate hearing from you as to whether or not you will accept a seat on the Board of Directors, and if we can have the Marin show.

May I hear from you at your earliest convenience?

Very truly yours,

Jack Amoroso

J. Amoroso
Director

JA:mb

WELLESLEY COLLEGE
WELLESLEY 81, MASSACHUSETTS

DEPARTMENT OF ART
FARNSWORTH MUSEUM

Aug. 29, 1958

Dear Mrs. Halpert:

We are in desperate need of the following infomation for our forth coming catalogue. Could you tell us the history, provenance, exhibitions ,etc. concerning Horace Pippin's "Cabin in the Cotton IV"(1944).

Plus Pippin's birth date.

Sincerely,
George M. Cohen
George M. Cohen
Asslt. to Dir.

(1) To permit a director to secure talented actors or other assistance in the production of plays he could not risk under his normal circumstances. (This does not apply to directors of academic theaters.)

(2) To permit a director to study and travel in a program designed to broaden his professional experience.

(3) To permit a director to direct plays in theaters outside his own present location. (For New York City directors this is the only eligible purpose.)

(4) To permit a director to achieve any other "creative" purpose satisfactory to the panel of judges and the Ford Foundation.

Directors finally selected under the program will be given maximum discretion as to the dates by which the grants should be taken up, but this can not be later than January 1, 1960, without specific approval in writing from the Ford Foundation.

July 27, 1958

Architectural Design • Editorial Department • 26 Bloomsbury Way, London, W.C.1
Telephone: Holborn 6325 • Telegrams: Britstanex, London

12th August 1959

Miss Edith G. Halpert,
Director,
The Downtown Gallery,
32 East 51 Street,
New York 22,
U. S. A.

Dear Miss Halpert,

Thank you so much for your letter, and many apologies for the confusion of Galleries.

What I have in mind is to print part of Ben Shahn's I.C.A. lecture and some of his pictures and drawings to illustrate it. I also have in mind some early typography and also about 6 - 8 of the newest paintings and drawings. But I'll be glad of whatever you have available.

Yours sincerely,

Theo Crosby

Theo Crosby,
Technical Editor.

August 27, 1958

My dear Mr. Barr:

Through the kind mediation of Mrs. Edith Halpert of the Downtown Gallery of New York City you loaned us the painting "Drawing" by Pollock to be exhibited in connection with our 20th Annual Fine Arts Festival.

The number of visitors who have come to the Iowa Memorial Union to see this exhibition, as indicated by the number of catalogues distributed, is greater than during any of the exhibitions of past summers.

The painting which you loaned us will be sent to W. S. Budworth and Son, 424 West 52nd Street, New York City, on Thursday, August 28, along with instructions to deliver the picture to your gallery after September 1. The staff of the Iowa Memorial Union has been extremely careful in guarding the show this summer and we believe you will find the picture loaned us by you to be in as good condition as when we received it. This of course, does not take into account possible damage in transportation from the State University of Iowa back to you. We should be glad to be apprised whether the painting was returned to your custody in good condition.

Personally, and on behalf of the State University of Iowa I thank you for the great service you have rendered us this summer.

Sincerely yours,

Director

Mr. Alfred H. Barr, Jr.,
Museum of Modern Art,
11 West 53 Street,
New York 19, New York.

eeh/mm

cc: Mrs. Edith Halpert, Downtown Gallery

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SAMPLE FORM

I. Nominee's name:

Permanent address (street, city and state):

Temporary address, if known (street, city and state):

II. Date of birth or approximate age:

III. Medium or media of artist:

IV. Your critical evaluation of artist's work:

Note
Please use a separate sheet for each nominee
Do not write on reverse side of sheet
Please typewrite or print

Nominator's signature:

Affiliation, if any:

THE FORD FOUNDATION
477 Madison Avenue
New York 22, New York

Program for Performing Musical Artists of the United States

The Foundation has sent letters to several hundred performing artists, conductors, critics, music educators and other qualified persons in the field of music throughout the United States asking them to nominate vocalists, pianists, string, woodwind and brass instrumentalists for awards of $5,000. Those eligible for nomination must be American artists (United States citizens) whose abilities have been widely recognized on the concert stage but who have not yet achieved the peak of their potential musical reputation. Direct applications by individual candidates will not be accepted by the Foundation. The closing date for the receipt of nominations by the Ford Foundation is October 15, 1958.

From these nominations, a panel of consultants to the Foundation will make recommendations and ten performing musical artists will be chosen. Selection will be made solely upon criteria of merit but an effort will be made to have some range of instruments represented as the specialties of the artists chosen. The artists selected will be asked to suggest names of American composers to write compositions for them to perform with orchestra. The Foundation will offer a total of ten commissions to the composers agreed upon by the artists and the Foundation.

Each of ten orchestras throughout the country has agreed to present three of the ten compositions with the performing artist for whom the work was written as soloist. Costs of the commissions and of the additional rehearsal time required for the orchestras' performance will be borne by the Foundation. The $5,000 award to the performing artists will make it unnecessary for the orchestras to pay fees to the soloists for the three agreed performances, and will enable the artists to devote considerable time to the expansion of their personal repertoire as well

Takes Persistence to See What You Want in Russia

Visitors to Russia are pretty well restricted to the sights that the Soviet officials want them to see. Scripps-Howard staff writer R. H. Shackford recounts a personal experience along this line.

By R. H. SHACKFORD.

KIEV, Ukraine, Aug. 12.—It takes persistence to see what you want to see in the Soviet Union—rather than just the daily Intourist diet of national monuments and museums. Even with persistence, you don't always succeed.

R. H. Shackford

This is a story of how I almost didn't see a collective farm—one of the most controversial but nevertheless important parts of the Communist state system.

I advised Intourist (the Soviet agency which takes care of foreign visitors) on arriving in Russia that during a month's visit I wanted at some stage to see a collective farm—preferably during a visit in the Ukraine, Russia's great farming area. The answer, of course, was "of course."

Arriving here, the capital of the Ukraine, I reminded Intourist again that I expected to see a farm. That was on a Saturday and the answer was "Of course, next week."

Monday morning Intourist informed me that a visit to a collective farm might not be possible because everyone was busy with the harvest. I said I didn't want to interfere with the harvest—and that almost Russian hospitality by farm managers demanding to visitors could be dispensed with; I would simply look around a bit and bother anyone.

Then I was told definitely no visit to a collective farm.

"Well," I said, "but it seems strange that here in the heart of the world's great agricultural areas one cannot visit a farm. How about just driving into the country and looking at the farm land and the harvest work—without a formally arranged visit?"

wheat field—ready for harvest, but no one was harvesting.

"Fine, let's go on and look at some more," I said.

"But it's all the same for 600 miles," the driver replied.

"Maybe there are some villages we can pass through," I suggested and he drove on.

Soon we came in sight of a combine harvesting wheat. We stopped at my suggestion and I watched the work. Nearby was a dirt road with a sign pointing to a village only a mile or so away.

"Let's drive down there," I said.

"It would be too uncomfortable—rough and dusty," said the driver.

I told him I wouldn't mind that, but my local guide intervened: "It would be embarrassing for both of us (the guide and the driver)."

I assured them I didn't want to embarrass them—that I knew they had to follow Intourist procedure—but again said I thought it mighty funny that one couldn't see the Ukraine countryside.

Without another word we started down the dusty road and ultimately came to a village. It was a miserable place—and part of a big collective farm. The huts for living were as bad as any I saw in the Soviet Union. The little plots around the houses were muddy although the road was dusty. Most of the women were barefooted, with their legs covered with mud up to their knees.

* * *

We didn't stop but turned around and went back to the main road—and drove to Kiev in silence.

So I saw part of a collective farm, but obviously not one that the regime would have chosen for me. This was not a case of trying to hide collective farms—because they do take visitors to some of them. It was a case of refusal to show anything except on a formal basis—with much hospitality arranged and the manager going through a familiar spiel.

The Intourist plan doesn't cover such a simple excursion as a drive into the country and an informal observation of Russian [illegible]

TELEPHONE: 7508

TEMPLE B'RITH SHOLOM
412 EAST SCARRITT STREET
SPRINGFIELD, ILLINOIS

OFFICE OF THE RABBI
MEYER M. ABRAMOWITZ

July 31, 1958

Mr. Ben Shahn
Roosevelt, New Jersey

Dear Mr. Shahn:

Our congregation recently received a monetary gift from the First Congregational Church toward our new Memorial Building in appreciation for permitting them to make use of our Sanctuary for services when their church building was destroyed by fire a few years ago. Our new building is now nearing completion and we would very much like to purchase a work of art which would be symbolic of their thoughtful gift to us.

Would you have a suitable work of art available at the present time or would you be able to create one for us? I would appreciate your sending us any photos which you may have available listing the various dimensions, descriptions and prices of your work. I believe that an art object to be placed on a pedestal in the lobby, an oil painting or a mural would be most appropriate.

I look forward to hearing from you in the very near future.

Sincerely yours,

Meyer M. Abramowitz
Rabbi

MMA:dk

Roosevelt, New Jersey
August 5, 1958

Rabbi M. Abramowitz
Temple B'rith Sholom
412 East Scarritt Street
Springfield, Illinois

Dear Rabbi Abramowitz:

Mr. Ben Shahn has asked me to reply to his mail during his stay in Europe. He left in the spring and expects to return sometime in the fall.

I know that he will be happy to reply to your letter when he returns. I cannot forward mail to him as he is travelling a great deal and letters may be greatly delayed in reaching him.

Sincerely,

Pearl Seligman
for Ben Shahn

LAW OFFICES
LANG, BYRD, CROSS, LADON & OPPENHEIMER
1500 MILAM BUILDING
SAN ANTONIO 5, TEXAS
CAPITOL 7-3106

SYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
JOHN P. GILES
PERRY E. DAVIS, JR.
NEILL BOLDRICK, JR.
STANLEY D. ROSENBERG

July 16, 1958

5516

The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

Received a very nice letter from Edith Halpert dated June 30 with accompanying statement which showed balance due of $531.62. If the Dawn was $1,200.00, then the statement is correct, except for the fact that there was again deducted "return express charges of $31.62. Let me emphasize for the nth time that, on the few occasions when we have ever returned a picture to any gallery, we have always sent same with all charges prepaid.

Aside from the fact that the express charges could not have been in that amount, we always box the pictures ourselves at our home, as Mary would not trust it to anyone else to do so, and our William Weems knows his business.

Looks to me like the people who handle express items or otherwise must be trying to knock down on both ends. Mary looked for the slip showing that it was sent prepaid, insured, but she did not have any of her old slips showing returns of any pictures.

Leaving tomorrow for California and when I return in a month or so will take care of the remainder of the statement.

I am not angry, just peeved that in the final statement this item was not also eliminated as I had written you concerning same.

Very truly yours,

Sylvan Lang

17

[redacted]

[illegible] — Suddenly, on Thursday, July 24, 1958, Ann [illegible] Saklatwalla, wife of the late Dr. Beram D. Saklatwalla, of [illegible], Calif. and Pgh., Pa.; daughter of Mrs. Mary Irene Richards and the late George Edward Richards; sister of Mrs. Madeline Smith, Mrs. Edna Landgraff, Mrs. Marian McKee and George Edward Richards II. Friends received at H. Hansons, 537 Neville St. (Oakland Station). Solemn requiem high [illegible] Cathedral [illegible]

[end. O'Connor 7-27-58]

KUNIOSHI PAINTINGS FOR FALL SHOWING

Tweed Gallery
Duluth
Oct '58

1. Mr. Ace 1952
Baltimore Museum of Art
oil 26 x 46

2. Erin 1949
Metropolitan Museum
oil 30 x 50

3. A Child 1949
Collection of Harry Hope, 800 Sheridan, Bloomington, Ind.
oil 14 x 18

Yes

4. Look, It Flies 1946
Joseph Hirshhorn, c/o Mr. A. Lerner, 24 E. 67th St., New York City
30 x 40

5. I Wear a Mask 1947 no p 65
Private Collection
wax

Yes

6. Think Ahead 1945
Duncan Phillip Memorial Gallery, 1600 21st St. N.W., Wash., D.C.

7. My Fate Is in Your Hands 1950
Downtown Gallery
oil 24 x 40

8. Oriental Presents 1951
Mrs. Sarah Kunioshi, c/o Mus. of Mod. Art
oil 50 x 30

9. She Walks Among the Ruins 1946
Collection: Otto Spaeth, East Hampton, L.I., N.Y.
38 x 48

August 3, 1958

Mrs. Jermayne MacAgy
Director, Contemporary Arts Museum
6945 Fannin Street
Houston 25, Texas

Dear Jerry:

I have just returned from a three weeks stay in Russia and am a bit dizzy. What an experience it was and how fascinating were the meetings with the museum directors in Leningrad, Moscow and Odessa. It was a great pleasure to find a letter from an American director.

Of course, you may have anything you wish for your 10th anniversary exhibition. As soon as I pull myself together and face reality, I shall check our records to ascertain whether the specified items are available. I am now at my summer home for a rest, but shall be in town within the next two weeks - which I presume will be soon enough; yes? Sheeler has not made a barn drawing in recent years, but we have some fine exmaples of other subjects. Davis, as I recall, has only one late drawing, very handsome, linear - on canvas (black and white) if that is acceptable. There are also exciting drawings dated after 1948 - by Kuniyoshi, Marin, Karfick and Zorach - if these men interest you. Do let me know, and I shall send you a list before the end of the month. My address is - Bried Hill Road, Newtown, Conn.

And so, my best regards.

Sincerely,

P.S. Forgive the typing. It is not my forte, as you can see.

August 6, 1958

Miss Virginia Field
AFA
1083 Fifth Avenue
New York, NY

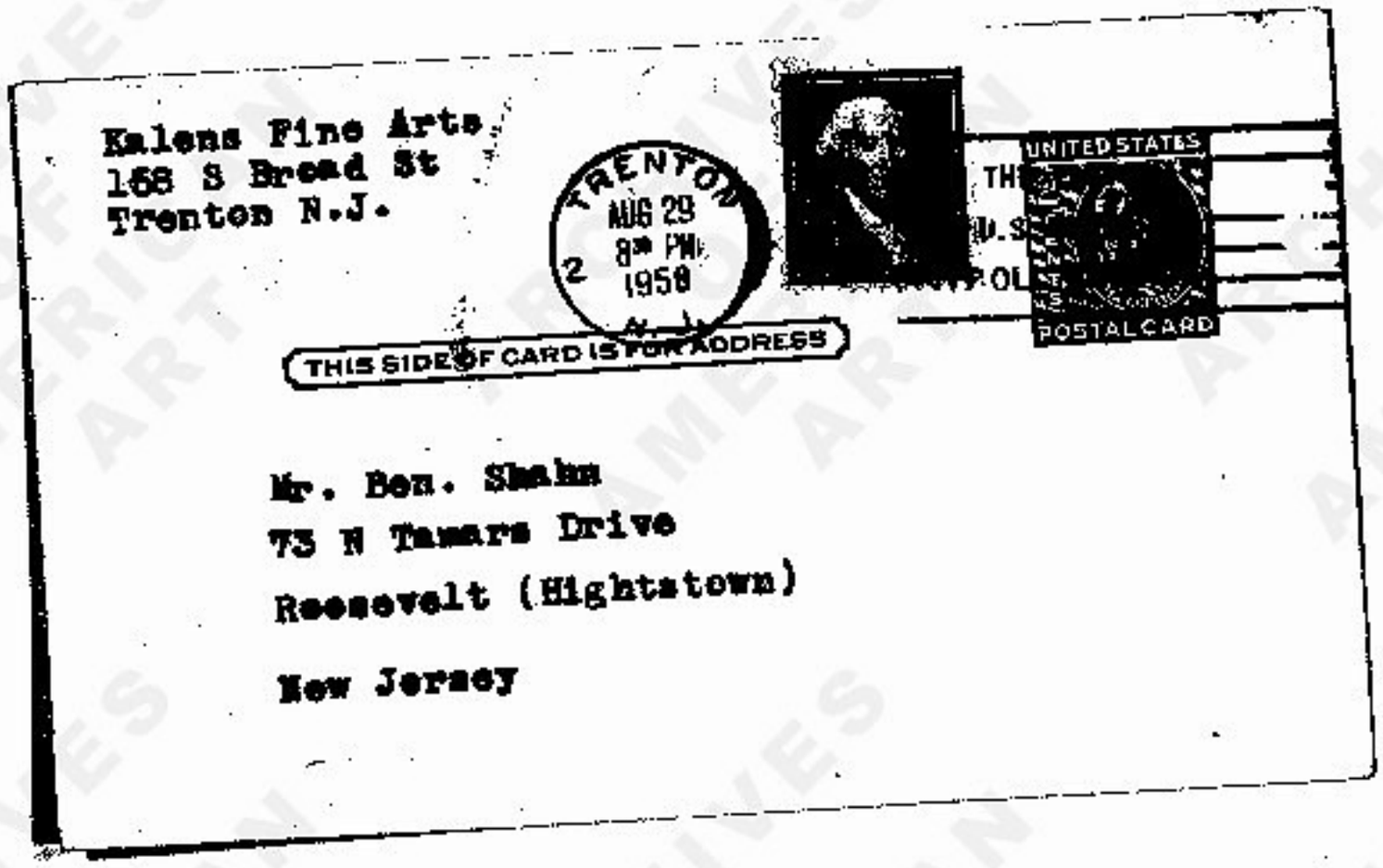
Dear Miss Field:

Thank you for your letter of July 31. I have just returned from my fabulous trip and am relaxing and coming back to reality in this quiet haven.

Of course, we shall be glad to cooperate with you in what sounds like an excellent exhibition. If the specific choice can wait until right after Labor Day, it would be more convenient for me; if not, please let me know and I shall make the selection when I next drop in at the gallery within two weeks or so. Please use the above address in replying.

Sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mrs. Allen Kander
3550 Williamsburg Lane, N. W. Washington 8, D. C.

Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Mrs Halpert:- Enclosed please find check for $150 to be deposited July 31- Further payments will be made shortly.

Thanking you for your courtesy, and with kindest regards, I am,

Very Sincerely,
Jeannette G. Kander

July 19-1958.

MERCK SHARP & DOHME INTERNATIONAL

DIVISION OF MERCK & CO., INC.

100 CHURCH STREET, NEW YORK 7, N.Y., U.S.A.

CORTLANDT 7-7700

July 21, 1958

Mr. Laurence Allen
Downtown Gallery
32 E. 51st Street
New York, New York

Dear Mr. Allen:

We are grateful for your cooperation in making available to us last week the original painting of MERCK "Crystals."

It proved to be an interesting exhibition for our Company's Management Council.

Sincerely yours,

MERCK SHARP & DOHME INTERNATIONAL

R. Martin

R. Martin
Administrative Coordinator

/mpm

down my weekend Friday
but will not handle anything
They say there is no place
for them to park -
If Mrs. Haepert is coming
up here when she gets back
would like her to drop in
and see me - I might
have other artists she
would be interested in -
Have a most amusing
Surrealist watercolor by
a Litt Name I bought
in Paris - 1929 - The night
like - I live a block from
the centre of town in back
of a Shop - called Studio Gift
Shop - There is a white gate -
They would direct

Scholastic Magazines

[redacted]

August 26. 1958.

Mr Stuart Davis
c/o Downtown Gallery
32 East 51 St.
N.Y.C.

Dear Mr Davis

Newstime, a national weekly magazine for elementary students and teachers, would very much like photographs (preferably black and white) of one of your recent paintings and one you did as a child, or at least in your early days - for editorial purposes.

Could you possibly send them to us or tell us where we might get them?

Any credit line for the photographs will be given, and if you wish, the photographs will be returned after use. Copies of our magazine will be sent you on publication.

Needless to say, any comment you care to make about your paintings and Art in general will be most welcome.

Sincerely yours,

Denis Brian

Denis Brian
Writer. Newstime.

WITH *Youth* FIRST IMPRESSIONS LAST

THE DENVER ART MUSEUM

WEST FOURTEENTH AVENUE AND ACOMA STREET DENVER 4, COLORADO OTTO KARL BACH · DIRECTOR

CHILDREN'S MUSEUM, 1370 BANNOCK STREET NATIVE ARTS DIVISION, CHAPPELL HOUSE, 1300 LOGAN STREET

[redacted]

15 July 1958

Miss Edith McGregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

On behalf of the Trustees of the Denver Art Museum and the Committee for the exhibition "Collector's Choice", I wish to express our sincere thanks for your cooperation in lending works to our first "Collector's Choice" show. This project was exceedingly successful as an exhibition, as an educational project for a large group of Museum patrons and as a means of giving impetus to the accessions program of the Museum.

As a result of this project, the Denver Art Museum was able to purchase seven objects for its permanent collections out of the seventy-two pieces in the exhibition. Beginning with a modest purchase fund of $2000 contributed by the collectors group, we acquired additional purchase funds in the amount of $20,000 through the impetus of this exhibition and we purchased almost all of the objects nominated for purchase by the collectors group at their elections at the opening of the exhibition. We are still at work following up several possibilities for additional purchases which we may achieve before the year ends.

I trust that all objects lent by the participants (except those which have been purchased by the Museum) have been received in good condition by their lenders. We hope that we may again call on you for loans to a second "Collector's Choice" exhibition which, as a most successful venture, we plan to repeat in the future.

Thank you again for your splendid interest and cooperation.

Sincerely,

Otto Karl Bach
Director

OKB/mjd

Mrs. Allen Kander
3550 Williamsburg Lane, N. W. Washington 8, D. C.

Downtown Gallery,
32 East 51 Street
New York N.Y.

Dear Mrs Albert:- Enclosed please find check for $200 to be deposited Aug 29. 1958.

With kindest regards. Jan.

Very Sincerely

Jeannette H Kander

Aug 25. 1958

THE FORD FOUNDATION
477 Madison Avenue
New York 22, New York

Program for Painters, Sculptors and
Related Artists (e.g., Printmakers)

The Foundation has sent letters to several hundred artists, museum directors, critics, members of college and university art departments and of independent art schools throughout the country asking them to nominate American artists (United States citizens) for ten awards of $10,000 each. Direct applications by individual candidates will not be accepted by the Foundation. To be eligible for nomination artists must be 35 years of age or older and at a stage in their careers when time in which to concentrate upon their work would conceivably promise significant artistic creations.

Recommendations will be made by panels of jurors composed chiefly of artists who have been appointed as consultants by the Foundation. In making their recommendations to the Foundation the final panel will be governed solely by the criterion of merit in the first instance, but each candidate's need for outside assistance will be considered by the Foundation before the ten awards are made. It is the Foundation's hope that these awards will enable artists to concentrate upon their work for a period of at least one year.

The closing date for the receipt of nominations by the Ford Foundation is September 25, 1958. In November selected nominees will be asked to send examples (no more than five) of their work to one of twelve regional museums or other centers which have agreed to participate in the Foundation program. At each of these centers regional panelists, joined by representatives of a small national jury, will view the work and recommend artists for final consideration.

Yes

22 Windsor Road
Brookline 46, Mass.
Aug.18, 1958

Dear Mrs. Halpert;

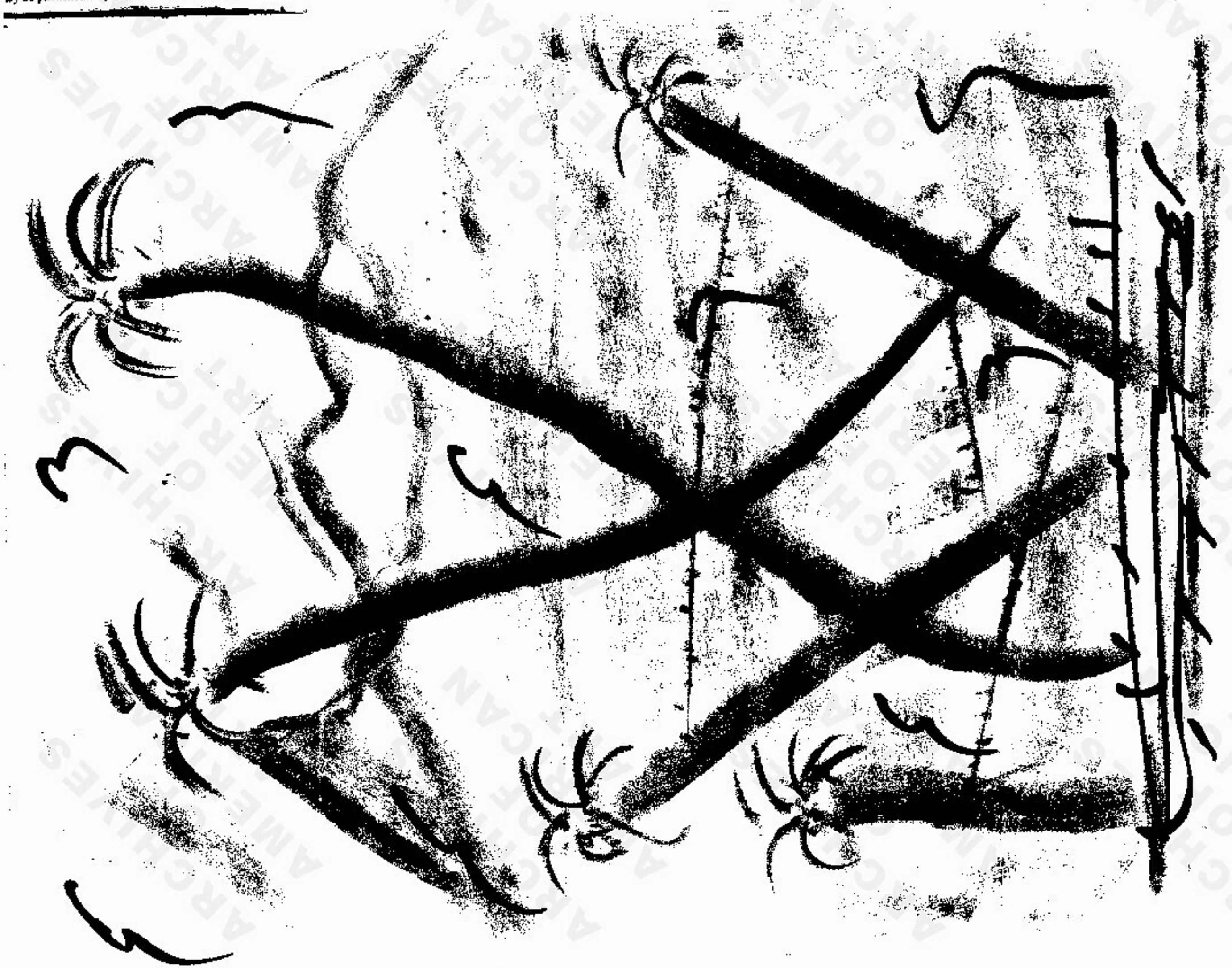
I have just completed an article for the American Artist entitled Charles Sheeler's Architecture: as Seen Through His Art. To accompany this article Mr. Norman Kent has asked me to obtain glossy prints(8"x10") for illustrative material.

I would appreciate it if you could send me the following prints, either by advanced billing or C.O.D., by Sheeler:

1)Bucks County Barn,1923.
2)Family Group,1953.
3)Shaker Buildings,1934.
4)Bassett Hall,1936.
5)Church Street El,1922.
6)New York No.2,1950.
7)Fugue,1945.
8)New England Irrelevancies,1953.
9)Barn Abstraction,ca.1917.
10)Ballardvale,1948.
11)Drawing on Canvas, Bassett Hall.
~~12)Side of a White Barn,1916(a photograph)~~
~~13)Smoke-stacks, Ford Plant, Detroit,1927(a photograph)~~

Sent

rior to publishing information regarding sales transactions. researchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.



tion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information [redacted]

Dear Mr. Allen,

Thank you for your letter. Yes, I would like you to let me know when the Stuart Davis's return. That is, if more than just that one comes back, as it was too expensive. You can phone me at OWens 8-3180 when they come in.

Thanks a lot,

Mrs. Stanley Freeman

August 27, 1958

My dear Mr. More:

Through the kind mediation of Mrs. Edith Halpert of the Downtown Gallery of New York City you loaned us the painting "Passion of Sacco and Vanzetti" by Shahn to be exhibited in connection with our 20th Annual Fine Arts Festival.

The number of visitors who have come to the Iowa Memorial Union to see this exhibition, as indicated by the number of catalogues distributed, is greater than during any of the exhibitions of past summers.

The painting which you loaned us will be sent to W. S. Budworth and Son, 424 West 52nd Street, New York City, on Thursday, August 28, along with instructions to deliver the picture to your gallery after September 1. The staff of the Iowa Memorial Union has been extremely careful in guarding the show this summer and we believe you will find the picture loaned us by you to be in as good condition as when we received it. This of course, does not take into account possible damage in transportation from the State University of Iowa back to you. We should be glad to be apprised whether the painting was returned to your custody in good condition.

Personally, and on behalf of the State University of Iowa I thank you for the great service you have rendered us this summer.

Sincerely yours,

Director

Mr. Harmon More,
The Whitney Museum of American Art,
22 West 54th,
New York, 19, New York.

eeh/mn

cc: Mrs. Edith Halpert, Downtown Gallery

Hyman Bloom, Boston, Mass., painter, Fish Study, Buried Treasure, Corpse of an Elderly Female, Corpse of an Elderly Male, Seance.

Edwin Dickinson, New York, N.Y., painter, Rock, Cape Poge; Cottage Window; Woods, South Wellfleet; Constant; Porch, Peaked Hill.

Philip Guston, New York, N.Y., painter, Fable II, Painting Untitled (1958), Dial.

Raoul Hague, Woodstock, N.Y., sculptor, African Mahogany, Wormy Butternut.

Conrad Marca-Relli, East Hampton, N.Y., painter, The Intrigue, The Expendable, The Surge.

Reuben Nakian, Stamford, Conn., sculptor, Voyage to Crete, Stone Drawing, Emperor's Bedroom.

Theodore Roszak, New York, N.Y., sculptor, Sea Sentinel, Spectre of Kitty Hawk, Invocation--Variation No. 3, Kopernicus, Cradle Song.

Adja Yunkers, New York, N.Y., painter and graphic artist, Bewitchers Sabbath, Tarrasa XIII.

The recipients' ages range from 42 to 70.

"In asking for nominations, the Foundation sought the painter or sculptor of mature years whose personal commitments often made it difficult for him to devote the maximum time to his art," Mr. W. McNeil Lowry, director of the Humanities and the Arts program, said.

"The jurors chose artists who are predominantly abstract, but there is also some representation of the more realistic style. The Foundation has not influenced the recommendations of its jurors, but we should like to emphasize that our consultants are selected for their open-mindedness toward all important contemporary styles."

(More)

POMONA COLLEGE
CLAREMONT, CALIFORNIA

ART DEPARTMENT

August 26, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 32, New York

Dear Mrs. Halpert:

Enclosed is a copy of my letter to Budworth and a collection list. I hope that you have the Lowenthal paintings. Regarding the Currier Demuth, I had been under the impression that you were going to obtain this painting, but I wrote to him after my return from New York on August 20 and hope thathe will send the painting to you or directly to us. Mr. Lane wrote to me on July 14 that he would ship his O'Keeffs direct from Boston or get it to your gallery.

It was good talking to you on the telephone and I'm sorry I was not able to come to see you in Connecticut. I am, however, looking forward to seeing a great deal of you after I move to New York at the end of October.

It looks like our exhibition is going to be a great success. Thank you very much for all your cooperation.

Yours cordially,

Peter

Peter Selz, Chairman

P.S. Please send me the values of all the paintings so that I can have them insured.

PS:js
Enclosures 2

I'm very eager to hear about your trip

Peter

writers of fiction and poetry, now being selected; a comprehensive study of the economic and social position of the arts in the United States today; and grants totaling $897,350 to support experiments, demonstrations, and studies in the arts.

The deadline for nominations of painters, sculptors, and related artists is September 25; for others, October 15. The program for playwrights and for painters, sculptors, and related artists will be repeated in 1959.

Grants-in-aid of $10,000 each will be made to ten painters, sculptors, and related artists (e.g. printmakers), who are 35 years of age or older. "These grants," Mr. Lowry said, "are designed to free the artist from his other obligations and to enable him to concentrate solely on his artistic activity for a consecutive period of time. We hope that significant artistic creations will result." Those selected will be announced about the end of the year. Regional art centers have agreed to assist in the program (SEE FOLLOWING LIST), and the American Federation of Arts will arrange a national traveling exhibit of works by those who receive the awards.

Grants-in-aid of $5,000 will be made to ten performing musical artists who will be asked to suggest American composers to write compositions for them to perform. The Ford Foundation will select and pay composers for the commissions. Ten orchestras (SEE FOLLOWING LIST) have each agreed to play three of the commissioned works.

"Candidates will be vocalists, pianists, string, woodwind, and brass instrumentalists of proved talents whose abilities have been widely recognized on the concert stage but who have not yet achieved the peak of their potential

(MORE)

August 18, 1958

The Registrar
Des Moines Art Center
Greenwood Park at Polk Boulevard
Des Moines 12, Iowa

Dear Sir:

On the 6th of this month we received six paintings from our original consignment of seven. We expected the latter to follow shortly.

However, now that a week has passed, I am a little concerned about the matter. The painting I refer to is the Rufino Tamayo, MASCARA ROJA, 1940, which belongs to me personally and which, as you will note, on our consignment invoice No. 5743, is marked Not For Sale.

I shall be most grateful for word from you.

Sincerely yours,

EGHsph

August 22, 1958

My dear Mr. Nordness:

Through the kind mediation of Mrs. Edith Halpert of the Downtown Gallery of New York City you loaned us the painting "Guardian Angel" by Zerbe to be exhibited in connection with our 10th Annual Fine Arts Festival.

The number of visitors who have come to the Iowa Memorial Union to see this exhibition, as indicated by the number of catalogues distributed, is greater than during any of the exhibitions of past summers.

The painting which you loaned us will be sent to W. S. Budworth and Son, 424 West 52nd Street, New York City, on Thursday, August 28, along with instructions to deliver the picture to your gallery after September 1. The staff of the Iowa Memorial Union has been extremely careful in guarding the show this summer and we believe you will find the picture loaned us by you to be in as good condition as when we received it. This of course, does not take into account possible damage in transportation from the State University of Iowa back to you. We should be glad to be apprised whether the painting was returned to your custody in good condition.

Personally, and on behalf of the State University of Iowa I thank you for the great service you have rendered us this summer.

Sincerely yours,

Director

Mr. Lee Nordness,
Nordness Gallery,
780 Madison Avenue,
New York, New York.

eeh/mm

cc: Mrs. Edith Halpert, Downtown Gallery

CITY ART MUSEUM OF ST. LOUIS

St. Louis 5 Missouri

July 31, 1958

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

The City Art Museum has been charged by the United States Information Agency to assemble an exhibition of paintings created within the last 25 years for showing in Europe beginning September 1, 1959. Charles Nagel, the Director, and I will be in New York for a week beginning August 25. It has been agreed with the U.S.I.A. that the number of artists should be approximately 25 in number with a showing of three paintings each, preferably from different periods embracing the years 1933 to 1958. As we are doing some traveling besides visiting New York I thought perhaps you or some member of your organization could inform us what in your opinion would be three good choices for the following artists:

Stuart Davis
Jacob Lawrence
John Marin (oils and watercolors)
Georgia O'Keeffe
Ben Shahn
Charles Sheeler

In your reply would it be possible to let us know whether you yourself will be at the gallery during the week mentioned above?

With kind regards and looking forward to hearing from you, believe me

Sincerely,

Bill

William N. Eisendrath, Jr.
Assistant Director

WNE:sm

as to learn the new composition.

It is expected that the ten artists selected from the nominations will be announced early in 1959. Compositions commissioned under the program will probably not be ready for performance before the concert season of 1960-61. The participating orchestras and soloists may schedule the three agreed performances over the seasons of 1960-61 and 1961-62.

The following is a list of orchestras participating in the program for performing musical artists:

1. Atlanta Symphony Orchestra
   Atlanta, Georgia

2. Denver Symphony
   Denver, Colorado

3. Detroit Symphony Orchestra
   Detroit, Michigan

4. Houston Symphony
   Houston, Texas

5. Indianapolis Symphony
   Indianapolis, Indiana

6. Los Angeles Philharmonic Orchestra
   Los Angeles, California

7. New York Philharmonic
   New York, New York

8. Pittsburgh Symphony Orchestra
   Pittsburgh, Pennsylvania

9. San Antonio Symphony Orchestra
   San Antonio, Texas

10. Seattle Symphony Orchestra
    Seattle, Washington

July 27, 1958

Lane to some other collection. Both pictures are close in date, also, and he really should substitute for one of Phillips early examples, if that's possible to achieve. I can't remember all the specific color plates, and won't do anything about it, without your say-so.

Have you written to Art in America, and your friend Alex Eliot, to suggest that Dove is the grandaddy of many new hot numbers in the illustrations and your text. Let me know whether I can be of intelligent service. Yes?

Of course, I'm terribly sorry that you are not coming to New York as originally planned. Won't you be here for the Whitney opening? What do you mean, "the middle of the year"? Which, and when is the middle? I certainly look forward to seeing you and hope that you change your mind about time.

Until then,

Thanks for filling me in - on the Dove book. I can't wait to see the galleys. Also, I shall see what I can do re the publicity, but you know that my relations with the Art News can be of little help in the situation, although Hess broke down on the O'Keeffe exhibition. I'll try. Also, I wish it were possible to switch one of the reproductions from

July 15, 1958

Mr. Edward A. Maser, Director
The University of Kansas Museum of Art
Lawrence Kansas

Dear Mr. Maser:

Thank you for your letter. The photographs arrived this morning.

As you may know, the gallery is closed for the summer and Mrs. Halpert is in Russia. She will return about August 1st, when I shall refer your letter to her for a reply and a selection of photographs of sculpture to be sent to you.

Sincerely yours

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

August 22, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

An important note regarding the Dove Exhibition: I find that Mr. and Mrs. George Fitch are in the catalog as lending WHITE TABLE IN SNOW. This is an error as my request letter to them was returned. Can you, by any means, get in touch with them via the 625 Park Ave. address or another address and get them to lend at least for the Whitney showing so that I won't have to apologize for the catalog slip.

Cordially,

Frederick S. Wight

Frederick S. Wight
Director of the Art Galleries

FSW:vv

August 13, 1958

Mrs. M. C. Draper
Woods Hole
Massachusetts

Dear Mrs. Draper:

Thank you for your letter. Your idea of storing the O'Keeffe painting at the Brooklyn Museum is indeed an excellent one and I can think of no safer place. You may relax about it entirely, as it is in mighty good company with many valuable masterpieces.

In reply to your query about payment for the painting, you may do so now or later if more convenient. O'Keeffe has had an extraordinary year, breaking all records, but artists are always pleased to receive money. Again, it depends entirely on your wishes in the matter.

I hope that when you return to New York, I shall have the pleasure of seeing you. Also, if you would like to have the provenance of the painting - where it has been exhibited and reproduced, please let me know, and we shall be happy to supply the information for your records.

Sincerely yours,

26 Aug 1958

Dear Mrs. Halpert

I am having an exhibition of my paintings at the Botolph Group in Boston from the 15th Sept for four weeks following, and I would like once again to borrow from you the "Crucifixion".

The exhibition will be my first one man show in Boston and will be composed of paintings executed in Europe and, this summer, in America, of a religious nature.

Miss Celia Hubbard is in charge of the gallery and will arrange all details as to shipping and insurance. She will await for your confirmation as to within the painting can be borrowed or not.

Her address is Botolph Group
134 Newbury St.
Boston

respectfully
Tom Dahill Jr.

August 27, 1958

My dear Mr. Scott:

Through the kind mediation of Mrs. Edith Halpert of the Downtown Gallery of New York City you loaned us the painting "Continuity" by Sheeler. This was exhibited in connection with our 20th Annual Fine Arts Festival.

The number of visitors who have come to the Iowa Memorial Union to see this exhibition, as indicated by the number of catalogues distributed, is greater than during any of the exhibitions of past summers.

The painting which you loaned us will be sent directly to you from Iowa City on Thursday, August 28. The staff of the Iowa Memorial Union has been extremely careful in guarding the show this summer and we believe you will find the picture loaned us by you to be in as good condition as when we received it. This of course, does not take into account possible damage in transportation from the State University of Iowa back to you. We should be glad to be apprised whether the painting was returned to your custody in good condition.

Personally, and on behalf of the State University of Iowa I thank you for the great service you have rendered us this summer.

Sincerely yours,

Director

Mr. William E. Scott,
6100 Curzon,
Fort Worth, Texas.
The Whitney Museum of American Art,
Madison Ave.
New York, 19, New York.

cc: Mrs. Edith Halpert, Downtown Gallery
enl/ml

cc: Mrs. Edith Halpert, Downtown Gallery

THE HACKLEY ART GALLERY

MUSKEGON 4, MICHIGAN

RICHARD YONKERS, DIRECTOR

August 7, 1958

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

During the period from October 6 through November 17, 1958, the Hackley Art Gallery plans to hold an exhibition to be titled "Old Masters of Modern Art". This will be the first comprehensive exhibition of Modern Paintings to be held in the city of Muskegon, and we hope you will be able to cooperate with us.

I am seeking a good representative example of Georgia O'Keefe and also of John Marin. I wonder if within your stock there might be something that would be available for loan.

To date we have fine loans from many of the major museums of the middle west and also, many unusual items from private collectors. The show is shaping up very well.

Our gallery would be willing to pay all insurance, transportation, and packing costs involved. Our gallery is fireproof, employs a trained staff, and is protected by ADT burglar alarm.

If you might be of help to us in the above matter, we would appreciate hearing from you at your earliest convenience.

Very sincerely yours,

Richard Yonkers

RY:bb

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia August 26, 1958

Mrs. Edith G. Halpert
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert:

Many thanks for your good letter.

The way things look now, I may be in New York the 10th, 11th and 12th of September to see about peddling some of our reproductions. If these arrangements work out, I will write you my plans. I have written Mitch about the photographs and your Richards notes and I am looking forward to having the two paintings here on approval.

I understand your reluctance to leave Connecticut for New York if it as wonderful there this week as it is here.

All good wishes. I look forward to seeing you in September. If not then, in November.

Sincerely,

Mary Black.

Mary C. Black

August 15, 1958

Mr. Gordon Bailey Washburn
Director, Carnegie Institute
Pittsburgh, Pa.

Dear Gordon:

I seem to be the Gordon-misser of all time. My secretary sent on a report that you had called. When I got back from Russia about August 1, I went off to my home in Connecticut for refueling, sleep, and recapitulation of all my fabulous experiences. Now I am thawing out and preparing for the forthcoming gallery season.

Since you are planning to be in New York the first week of September, it seems silly for me to send you photos - and to make a trip to the city for this purpose. Therefore, I shall polish up in style the paintings for your consideration by the artists you listed and any others you may desire.

It will be wonderful to see you. The gallery and I will reopen on Sept. 2nd (PM) and will resume the regular hours thereafter - 10 to 6 - six days a week. My very best regards.

Sincerely yours,

CITY ART MUSEUM OF ST. LOUIS
ST. LOUIS 5, MISSOURI

August 10, 1958

Miss Edith G. Halpert
Eden Hill Road
Newtown, Conn.

Dear Edith:

Thank you so much for your nice letter of August 6. Charles and I will be stopping at the Gotham and can be reached from the morning of August 25 on for the balance of that week. I do appreciate your offering to come into New York and go over the matter with us. It would be a great help and a great favor. Could you make it on Thursday, August 28? This would be the most convenient time for us.

With best wishes and looking forward to seeing you, believe me

Sincerely,

Bill

William N. Eisendrath, Jr.
Assistant Director

WNE:sw

STATE UNIVERSITY OF IOWA IOWA CITY

School of Fine Arts

August 27, 1958

My dear Mrs. Halpert:

The Exhibition of Contemporary Paintings held in connection with the 20th Annual Fine Arts Festival here at the State University of Iowa has come to a close.

As I have said to you before, the State University of Iowa is deeply indebted to you for the great services you rendered in bringing together the magnificent exhibition which has hung here in the Iowa Memorial Union for the past eight weeks. According to the number of catalogues which have been taken by those who have viewed this exhibition, a larger number of visitors has been attracted than at any time in past summers.

As you know, we have purchased from the paintings shown here "Flute Soloist" by Weber, and "E" by Marsden Hartley to become a part of the Permanent Collection of the university.

Also, one painting was purchased by Mr. Robert Fusillo through the Marian Willard Gallery of New York City. This was the painting "Tropicalism" by Tobey.

I am causing to be enclosed herewith a sheaf of copies of letters which have been mailed to those, who, through your solicitation, have made loans of these valuable art masterpieces for our 1958 Fine Arts Festival Painting Exhibition.

Sincerely yours,

Carl E. Hampe

Director

Mrs. Edith Halpert,
The Downtown Gallery,
32 E. 51st Street,
New York City, New York.

ech/mn

Enclosures

July 23, 1958

Mr. Sylvan Lang
1500 Milam Building
San Antonio 5, Texas

Dear Mr. Lang:

Pardon the delay in answering your letter, but I had a recollection of having seen some correspondence regarding the shipment in question which I wanted to locate. This had been filed under the shippers name rather than yours, which necessitated going through our complete files.

I am enclosing the photostats of the express receipt, a letter from Seeley and Mrs. Halpert's reply. I am also writing the Railway Express Company to get a breakdown of the charges which will include the express charges, insurance on $2000., and fee for collecting. I am hoping that this information will reach your office by the time you have returned from California.

My very best regards to you and Mrs. Lang.

Sincerely yours

August 26, 1958

Mrs. Allen Kander
3550 Williamsburg Lane, N.W.
Washington 8, D. C.

Dear Mrs. Kander:

Thank you for your most recent check which was forwarded to me at my summer address. The gallery reopens next week and I shall return to my duties.

Indeed I am extremely sorry that you were not well and hope that by this time the shoulder and spirits are completely repaired.

With best regards,

Sincerely yours,

EEF:pb

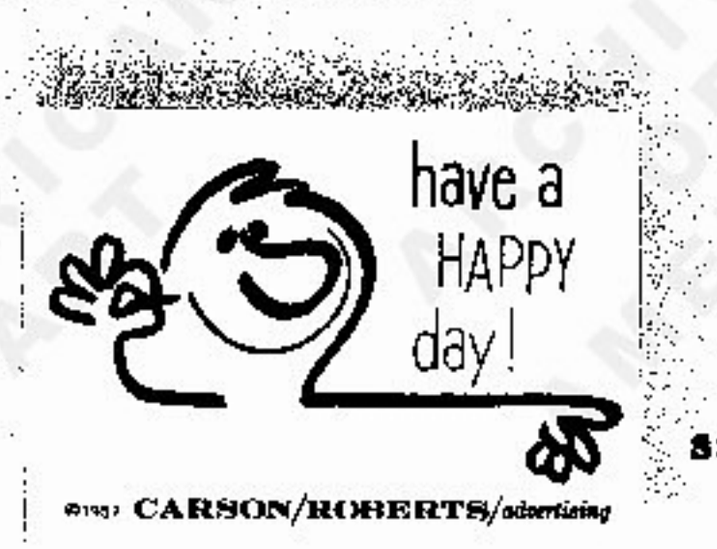
CARSON / ROBERTS / INC *Advertising*

Member of American Association of Advertising Agencies

August 14, 1958

Air Mail

Downtown Gallery
32 East 51 Street
New York 22, New York



Sir...

I have been referred to you by Miss Pearl Seligman who is handling Mr. Ben Shahn's correspondence while he is in Europe. She suggested that you might be able to help me in my quest for a copy of Mr. Shahn's lithograph of a boy eating an ice cream cone.

Can you tell me where I might purchase this lithograph and how much it will cost?

Thank you for your cooperation.

Cordially,

Cy Schneider

Cy Schneider

8811 Alden Drive · Reply to P.O. Box 48458 Briggs Station · Los Angeles 48 · BRadshaw 2-8366

August 26, 1958

Mr. Cy Schneider, Carson Roberts Inc.
P.O.Box 48458 Briggs Station
Los Angeles 48, California

Dear Mr. Schneider:

Because the Gallery is closed during July and August, your letter did not reach me until I stopped off at my summer home from a trip.

I know the silkscreen to which you refer but until I can check with the Gallery -- after September 2nd -- I cannot give you the information you requested. As a matter of fact I have a vague notion that the entire edition of this print was sold out a long time ago. On the other hand, there is just a possibility that there may still be one tucked away. In any event, I shall communicate with you again immediately after my return to the Gallery.

Sincerely yours,

EGH:pb

of the initial screening determined, selected nominees will then be asked to ship examples of their work (no more than five) to one of twelve regional museums or other centers which have agreed to participate in the Foundation's program. At each such center, regional jurors appointed as consultants to the Foundation, joined by representatives of a small national jury, will view the work and recommend artists for final consideration in a national selection. The artist will ship to and from the regional center at his own expense, but any work shipped to the national selection center will be shipped at the expense of the Ford Foundation.

When the winners have been finally selected, approximately by December 31, 1958, they will receive direct grants-in-aid of $10,000 each which can be accepted at any time prior to, but not later than, September 1, 1959. As a condition of receiving the grant, each artist guarantees to present one work completed under the grant and to lend two other works for a national touring exhibit which the American Federation of Arts will arrange. The two works on loan will be eligible for sale during this tour. At the completion of the tour, the works presented by the individual artists will be given to art centers and other institutions under a distribution system mutually agreed upon by the American Federation of Arts and the Ford Foundation.

May I say that we expect to offer these grants to another group of artists in the following year, though it is too early to determine that the identical procedure will be used in the second year of the program.

In making your nominations now, please supply individual names and addresses (temporary and permanent), the age of the nominee, the medium or media in which he works and your own critical evaluation of this work in terms of its promise for the artist's future achievements. The attached sample sheet indicates the form in which this information should be presented.

Under separate cover I am sending you a booklet describing the Foundation's program which includes among its objectives the stimulation of creative opportunities for individual artists. Your assistance in nominating artists will be very much appreciated.

Sincerely yours,

W. McNeil Lowry

W. McNeil Lowry
Director

Enclosure 1

I have a B.F.A. from the Layton School of Art, Milwaukee and an M.F.A. from the Cranbrook Academy of Art, Bloomfield Hills, Mich. both on scholarships. I am 30 years old.

Sincerely yours.

Jack Madson

NORTH ESSEX SECTION
NATIONAL COUNCIL OF JEWISH WOMEN

Occupational Center for the Handicapped
Teenage Canteen for the Retarded
Golden Age Club
The Veterans' Birthday Party
The Veterans' Recreational Party
The Dramatic Work Shop
Friendly Visiting Service

August 18, 1958

The Downtown Gallery
22 E. 51st St.
New York, N.Y.

Dear Madam:

On November 15 to 18, 1958, our organization will sponsor in Essex County, our Fourth Annual Art Show, "American Art at Mid Century." This is an exhibit and sale of 100 works of leading contemporary artists of America. It has been presented for the past three years as a community service as well as a fund raising endeavor, with great success. Over 3,000 people attended the show last year and paintings and sculpture totalling $15,000 were sold. We expect this year to reach an even larger group of potential art collectors in this area. We shall endeavor to continue to introduce this group to salable art, and thus increase the art buying public.

We had the pleasure of exhibiting works from your gallery last year, and your efforts and cooperation were greatly appreciated. We look forward to working with you again this year.

We would like the lithographs of:
Stuart Davis
Ben Shahn

Would you please advise us whether you will be able to make available to us the works of these artists. In the early fall we will contact you again regarding selection and number of pictures to be included in the show and listed in the catalogue.

Sincerely yours,
(Mrs.) Belinda Abrams
(Art Committee)

416 N. Ridgewood Rd.
South Orange, N.J.
South Orange 2-1814

August 27, 1958.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, 22, N.Y.

Dear Mrs. Halpert:

As you may recall, we took from your gallery four Ben Shahn silkscreens. One of these, "The Alphabet of Creation," we have already sold. One of our customers would like to buy the "Alphabet"...and since it has been sold, we should like to know if you could let us have another one.

We shall be closing our gallery for the summer, prior to our returning to New York, on Labor Day. Sometime during the next two weeks we shall contact you to see if you can supply us with the Shahn. Or, if you prefer, you can write either of us at our New York addresses.

With best regards we are

Sincerely,

Suzanne Lubell

Suzanne Lubell
Rosa Esman
Tanglewood Gallery
Stockbridge, Mass.

Mrs. Robert Lubell
46 E. 91st Street
N.Y.C. 28, N.Y.
Tr.6-4541

Mrs. A.H. Esman
4 E. 95th Street
N.Y.C.28 N.Y.
Te.1-3404

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REPRESENTING
FELIX FERIGNON
33 RUE DE CHABROL
PARIS FRANCE

R. J. SAUNDERS & CO., INC.
EXPORT FREIGHT CONTRACTORS
CUSTOMS BROKERS
24 STONE STREET
NEW YORK 4, N. Y.

REPRESENTING
C. R. FENTON & COMPANY, LTD.
SUFFIELD HOUSE
79 DAVIES STREET
LONDON W. 1, ENGLAND

REF. NO. 66676

August 20, 1958

The Downtown Gallery
32 East 51st St.
New York, N.Y.

1933

Gentlemen:

We have received a copy of notice sent to us by the Customs in connection with the recent shipment that we cleared for you.

Please arrange to send us the required photograph as soon as possible, so that we can deliver it to Customs.

Very truly yours,

R. J. SAUNDERS & CO., INC.

A. C. Priemer

ACP/bl

22 Crosswinds
Olivette 24, Missouri
August 16, 1958

Mr. Ben Shahn
Roosevelt, New Jersey

Dear Mr. Shahn;

I have always been an admirer of your work. You have captured a tone of expression that is second to none. We in St. Louis, have to see most of your work in books, however.

I have been wanting a small water color of yours for years, but have been unable to obtain one here. A friend was in New York recently, but the Downtown Gallery had no small watercolors of yours for sale.

I am wondering if I can obtain one from you. I realize it is rude of me to bother you, but I feel I might have better luck with you than with a gallery.

Thanking you in advance for anything you might do, I am,

Sincerely,

Bernard De Hovitz

Bernard De Hovitz

dealer may succeed. However Cook is well established to make a little money for food and art materials stretch a long way: since her childhood – from 1910 and on that is – she has been living from the sale of her paintings and she has learned through that a great deal.

Most of Cook's work is stored with Mr. Henry S. Francis of the Cleveland Art Museum and if you would desire so we could go through it at some convenient time. The oldest work presently on the market is the Smithsonian and the Graham show.

Our plans are to come to New York around Sept. 15 and we would appreciate it if you would arrange for a meeting.

With our best regards and hoping to hear from you soon,

Yours,

Sincerely yours,

Orie B. Knuik

Orie B. Knuik,
c/o Fred Lape,
Esperance, N.Y.

Jul 57 J 8

F

MARY WASHINGTON COLLEGE
of the UNIVERSITY *of* VIRGINIA
FREDERICKSBURG, VIRGINIA

July 29, 1958

Dear sirs,

We are tentatively planning to have our Annual Exhibition's Jury of Selections meet in New York during the first week of September, immediately after Labor Day.

We would appreciate your checking and returning the enclosed card as soon as possible.

Very truly yours,

Julien Binford

Julien Binford,
Professor of Art

Rec 8/3 ck

August 16, 1958

Dear Fred,

My, it was good to see a letter from you once more. Life is taking on a more realistic look and the showing out process is in effect.

The trip was truly the most exciting one ever. Miraculously I had an almost total recall of the language within a week, and although I had to depend on an interpreter when having a long discussion with Kulturny people like director Lebedev of the Russian Museum in Moscow and others of his ilk, I managed very well on my own level. Thus, I had a great advantage in reading posters, signs, etc. in full, including small letters (with glasses, of course), getting into places not listed for tourists, enjoying long and informative conversations with all sorts of people, and actually finding the house in which I was born in Odessa, despite the change of Street names and lack of cooperation on the part of INTOURIST. Fortunately, too, I kept a daily record of events, programs, catalogues et al, and have evidence for myself that many of these things happened. And, unlike many other three-week visitors, I am not writing a book!

Thanks for filling me in - on the Dove book. I can't wait to see the galleys. Also, I shall see what I can do re the publicity, but you know that my relations with the Art News can be of little help in the situation, although Hess broke down on the O'Keeffe exhibition. I'll try. Also, I wish it were possible to switch one of the reproductions from

We've met too, so I hope you can come to this party where we would also see each other again. Helen is coming too.

All the best,

Sincerely,

Esther

If you should want to contact me during the day, my office address is 119 West 57 St.

Tel: JU 6-4575

rested in the selling of those paintings, I would be very glad to send you all the photographs with the photocopies of the above-mentionned Certificats of authenticity, and the prices of each of them.

Of course you are welcome to let me know the conditions on which you want to collaborate in those transactions.

I would appreciate a prompt reply and will be ready to stipulate in my letter that you would be the only person in charge of those sales in U.S.A.-

Sincerely yours,

Vera Rieser

Copy to Miss Willard

August 13, 1958

Mr. George F. Stevens
Iowa Memorial Union
State University of Iowa
Iowa City, Iowa

Dear Mr. Stevens:

This morning when I arrived at the Gallery for a quick visit I was advised that you had telephoned regarding the painting by Tobey.

Fortunately I brought with me your letter dated August 7th--or rather, a copy of your letter of that date to Miss Willard. According to this, it seems perfectly satisfactory to complete the transaction with Mr. Fusillo, as your first paragraph indicates that he had received Miss Willard's authorization to purchase TROPICALISM by Tobey. After several vain attempts to reach Miss Willard both at her New York address and in Locust Valley, I telephoned the University and spoke with Dr. Harper's secretary, suggesting that the transaction be completed in view of the preceding correspondence.

I am sending a copy of this letter to Miss Willard, who will, no doubt, send the invoice as directed.

Sincerely yours,

EGH:ph
Copy to Miss Marian Willard
The Willard Gallery
23 West 56th Street
New York 19, N. Y.

July 24, 1958

Miss Joyce Jones
265 Ewing Street
Princeton, N. J.

Dear Miss Jones:

The gallery is closed for the months July and August which accounts for the delay in replying to your letter.

However, we concentrate entirely on the ten artists listed below and do not give outside exhibitions. We discontinued viewing of works by new painters more than five years ago.

I am enclosing a copy of The Art Gallery which might be of some help to you in making other contacts.

Sincerely yours

[redacted]

ric to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

BOGGESTOWE HOUSE
COOPERTOWN ROAD
HAVERFORD

8/28/58

Mrs Edith Halpert
The Downtown Gallery
32 E. 51st
New York, 22, N.Y.

Dear Mrs Halpert -

The summer has flown by and we still have the four Marin watercolors which you sent us in June for approval. We too, have been away so I must apologize for keeping them so long - We have just come to a decision, and are sending back all but Maple in Autumn Foliage which we think we would like to keep if you could possibly let us have it for less

Aug, 1958

Dear Mrs. Halpert:

As you know, the first paragraph of any letter is the hardest, therefore I shall begin by saying I am sorry you are not getting your much needed rest, and hope that you will spend the next couple of weeks just relaxing and taking it easy.

I have waited for more than three months to properly time this, waiting for the right moment, the right mood, etc. Now the time has come when I must take this means of getting to you, despite the fact I would prefer talking it over. As you no doubt realize, it is very difficult to make ends meet on $80 a week, and now that I have to adjust my withholding tax, my salary will drop considerably. It is needless for me to go into the rise in the cost of living - a simple thing like lunch in this area has increased from 90¢ to $1.50 for an ordinary sandwich lunch.

When called in by the Director of Internal Revenue a few months ago, I was amazed at the expenses involved in my mother's illness. In this instance I had to produced paid bills for three years, therefore there is no jacking up of the total amount.... $11,980. This figure does not include burial expenses which are not deductible.

This is our personal problem and I am not asking that you share this. I merely want to ask the privilege of borrowing $3000 from my account to take care of some of the urgent repairs on the house. Naturally, these have had to be neglected under the circumstances, but a thing like a leak in the roof, replacing of shingles and garage doors which were damaged during the heavy storms last winter, cannot be neglected indefinitely. Much of the work I have done this summer and am now in the process of painting outside for which I got an estimate of $1700. And, Iwant to apologize for intruding upon you last Sunday, but I did need that check for paint.

I do hope you understand, and that I may have your reply before you leave for Provincetown. The time is short and I should like to get as much work finished as possible before the gallery reopens.

Sincerely yours

Lawrence

August 26, 1958

Mr. George Michael Cohen
22 Windsor Road
Brookline 46, Massachusetts

Dear Mr. Cohen:

Because the Gallery is closed during the months of July and August your letter of August 18th was forwarded and has just reached me in Connecticut.

Indeed we shall be very glad to send you whatever photographs we have available, as well as electros. I am referring to your list. Furthermore, if negatives are in the hands of our photographer, we shall have prints made as soon as possible. Incidentally, he, too, is away and will not be back until about the middle of September.

Meanwhile, I would suggest that you write directly to Sheeler for the photograph of the Ford Plant, as such material have never passed through our hands.

I hope that the time element will not inconvenience you.

Sincerely yours,

EEH:pb

325 East 79th Street
New York City
August 14, 1958

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City

Dear Miss Halpert:

Mr. Alastair Bradley Martin has in his collection an American nineteenth century wood sculpture now called "Man with Grapes." Mr. E. O. Christensen has written him that it was exhibited by you in 1934 as "Balloon Vendor." I am editing the catalogue of Mr. Martin's collection and would appreciate it if you would let me know if this information is correct. If this refers to an exhibition would you please let me know the date and title of the show, as well as the data about this particular piece?

Sincerely yours,

Ida E. Rubin

Ida E. Rubin
(Mrs. Jerome Sanford Rubin)

also that Michael spent the week-end at your place and plans to take a trip with you. Were it not for you, I ~~don't~~ think he would forego a much needed surcease from his work.

According to Patty's letters she is having a grand time at camp. Even got kissed by two boys (on separate occasions) which alone should suffice to make her summer a success.

Naturally, has been a veritable doll, as usual. She was at the hospital every day, for several hours. She sure "perked" a lemon when she said "yes" to me, but I'm trying in every way to convert her lemon into lemonade.

Please get a good rest before getting into harness again. Love, Harry

August 27, 1958

Dear Sirs:

Through the kind mediation of Mrs. Edith Halpert of the Downtown Gallery of New York City you loaned us the painting "Cape Cod Morning" by Hopper to be exhibited in connection with our 20th Annual Fine Arts Festival.

The number of visitors who have come to the Iowa Memorial Union to see this exhibition, as indicated by the number of catalogues distributed, is greater than during any of the exhibitions of past summers.

The painting which you loaned us will be sent to W. S. Budworth and Son, 424 West 52nd Street, New York City, on Thursday, August 28, along with instructions to deliver the picture to your gallery after September 1. The staff of the Iowa Memorial Union has been extremely careful in guarding the show this summer and we believe you will find the picture loaned us by you to be in as good condition as when we received it. This of course does not take into account possible damage in transportation from the State University of Iowa back to you. We should be glad to be apprised whether the painting was returned to your custody in good condition.

Personally, and on behalf of the State University of Iowa I thank you for the great service you have rendered us this summer.

Sincerely yours,

Director

The Sara Roby Foundation,
c/o The Whitney Museum of
American Art,
22 West 54th Street,
New York 19, New York.

eeh/mn

cc: Mrs. Edith Halpert, Downtown Gallery

[redacted]TH ANNIVERSARY
DES [redacted]OINES ART CENTER
GREENWOOD PARK, DES MOINES 12, IOWA, CR 7-4405

August 27, 1958

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Dwight Kirsch has just asked me to write you to remind you of the promised loan of the following works by William Zorach:

Nude, pencil, 23" x 17"
Two Figures, crayon on pencil, 29" x 20"
Foggy Day, watercolor, 15" x 22"

If you will arrange to have these shipped to us in time for an exhibition beginning September 12, it will be greatly appreciated.

Sincerely,

Joseph Ishikawa (JI)

Joseph Ishikawa
Curator
JI:js

August 26, 1958

Mr. Arie B. Kruik
c/o Fred Lape
Esperance, New York

Dear Mr. Kruik:

Thank you for sending the catalogue.

While the work seems most interesting, we have long discontinued any additions to our roster, limiting ourselves entirely to the artists whose names appear below.

Now that there are almost two hundred galleries in New York City, I am sure that you will not have any difficulty in finding a suitable association for Miss Cook van Gent.

Sincerely yours,

EGH:pb

July 23, 1958

Railway Express Agency
219 East 42 Street
New York, N. Y.

Gentlemen:

Enclosed you will find a photostatic copy of an express receipt for which we paid $31.62 on December 17, 1956.

Our client, for whom this shipment was made, is now questioning the charges inasmuch as this shipment should have been sent to us prepaid. Will you kindly give us a breakdown of the $31.62.

This error by the Seeley Storage Company of San Antonio has placed us in a very embarrassing position with our client, and we shall indeed be grateful for your courtesy in supplying this information.

Sincerely yours

Mrs. Edith Halpert
August 27, 1958

(3) This painting was sent directly to Mr. William E. Scott of Fort Worth, Texas, owner of the painting.

(4) Not returned. Purchased by the State University of Iowa for its Permanent Collection housed in the Iowa Memorial Union.

Once again may I extend our appreciation and gratitude to you for the fine work you have done for us in bringing this exhibition together.

Sincerely yours,

Carl E. Harpel mn

Director

Mrs. Edith Halpert,
The Downtown Gallery,
32 E. 51st Street,
New York, New York.

eeh(mn)

Enclosure: Carbon copy of letter of instructions to W. S. Budworth & Son

August 11, 1968

Dear Miss Halpert,

We have begun to awaken, here in the hinterlands. Newburgh (60 miles from NYC) is preparing to open its own art gallery, The Fine Stones Gallery.

I am writing you because I was a student of Yasuo Kuniyoshi, at the Art Students' League, some eight years ago. He was and he is a great artist. I should like to exhibit some of his paintings and litho prints.

While at the League I also studied with Robert B. Hale, Harry Sternberg and Nathaniel Dirk. I continue to paint; my output is tiny, my style is immature, my talent is latent, but my interest in art continues to grow.

Fine Stones wont, it can't be much, physically, in the beginning, but I am convinced it should exhibit some pictures of quality. What kind of arrangements with Downtown are necessary to import important installations for a month, two weeks? I am thinking of one man shows and small group exhibitions. Is November to near to plan on something?

Thank you in advance.

Very respectfully yours,

Frank Salantrie

Frank Salantrie

31 Johnston Street
Newburgh, New York

Sent ca
8/14

Barry, Ill.
Aug. 14, 1958

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Mrs. Halpert:

I was referred to you by Dean A.S. Weller and Professor F.J. Ross of the University of Ill. for information concerning an early american painting that I have.

These gentlemen examined this painting but could find no signature. They thought that it was painted during the latter half of the nineteenth century by a self-taught artist. Because of the trend toward this type painting I feel that my painting might have a good commercial value.

If you are interested in seeing a 8X10 black & white photograph of this painting I would be glad to send it to you.

Any information you can give after seeing photograph would be appreciated.

Yours truly,
Irene Lee

July 22, 1958

Mr. Henry H. Libhart
Mt. Joy Pike
Marietta, Pennsylvania

Dear Mr. Libhart:

The gallery is closed for the summer months and the director Mrs. Halpert is in Europe.

However, for the past five years we have concentrated entirely on the artists listed below and do not plan to add to our list in the near future. When Mrs. Halpert returns to the gallery after Labor Day, I shall refer your letter to her for a reply.

Sincerely yours

American Express, Rue Scribe,
Paris, France (our address until Sept. 9th)

PARIS by night
Concord Square

Aug. 29th

Dear Comrade,
Do hope your trip was a good one, as ours has been.
We are asking Mary, our maid, to call you, so the paintings can be returned to our apartment before we come back on Sept. 14th.
I guess Hayes will send us to Hill. So appreciative for your help and John's. Hickey looks forward to the hanging. Emily Genauer has written a couple of swell articles.
We both join in love, Edith.

PAR AVION

Mrs. Edith Halpert
32 E. 51 St.
N.Y.C. N.Y.
U.S.A.

THE AMERICAN FEDERATION OF ARTS
1083 FIFTH AVENUE · NEW YORK 28 · NEW YORK · SACRAMENTO 2-2452

August 19, 1958

Mrs. Edith Gregor Halpert
Eden Hill Road
Newtown, Connecticut

Dear Edith:

It was grand to hear from you, and to know that you are back, safe and sound. We were all holding our breath, of course, while you were away, but we had a pretty good idea that you would make it. I can't wait to hear all about it.

I'm glad you are interested in our sales promotion ideas, and I do want to talk to you about them.

Your kind invitation to spend a weekend in Newtown is very tempting to both Dorothy and me. Unfortunately, however, we have planned a vacation to begin August 23rd and to last through the Labor Day weekend. We will be going up to Dorothy's hometown in Vermont. There is a possibility that we could drive by way of Newtown, but we would not be able to stop for more than an hour or so. Don't plan on it, but if it seems to be possible, either coming or going, I will telephone you as far in advance as possible to see if you will be there. If it doesn't work out, we can get together in New York soon after the first of September.

Your persuasive letter to the Ford Foundation seems to have done the trick; I put in a few plugs myself, but got nowhere until you took hold of the situation. I have heard from several other dealers that they have been asked to nominate candidates, and I'm glad that this is so.

Kindest regards.

Yours sincerely,

Harris

Harris K. Prior
Director

HKP:ad

THE STIEGLITZ CIRCLE

THE MUSEUM OF MODERN ART

Demuth:	Flowers	W.C.
	Dancing Sailors	W.C.
	Acrobats	W.C.
Dove:	Willows	Oil
Hartley:	Boats	Oil
Marin:	Camden Mountain Across the Bay	W.C.
Weber	Two Breeding Figures	Oil on cardboard

THE WHITNEY MUSEUM

Dove:	Abstraction	Oil
Hartley:	Painting Number 5	Oil
O'Keeffe:	Abstraction	Oil
Weber:	Adoration of the Moon	Oil

MR. BERNARD HEINEMAN 15 Bank Street, New York 14

Demuth:	Rue de Singe que Pêche	

DOWNTOWN GALLERY

Demuth:	Erigeist	Pencil and W.C.
	Marin: Poster	
	O'Keeffe: Poster	
	Dove: Poster	
Dove:	Mare and Blue Hillside	Oil (Mr. and Mrs. John Marin, Jr.)
	Nature Symbolized, No. 1	Pastel
	Low Tide	Oil
	Violet & Green	Oil on Metal
	Sunday	Oil
Hartley:	Musical Theme No. 1	Oil on Panel
	Atlantic Window	Oil (Halpert)
	X Evening Storm, Schoodic, Maine	Oil (Lowenthal)
	X Portrait of Albert Pinkham Ryder	Oil (Lowenthal)
Marin:	Sea Piece No. 6	Oil
	Popham Beach, Maine	Oil

August 27, 1958

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Mr. Wight:

Mrs. Halpert reached Mr. George Fitch at his office today and he agreed to lend the Dove painting WHITE TABLE IN SNOW for the entire Dove exhibition. We shall get the painting to the gallery in time for the pick up by Bedworth.

Sincerely yours

August 5, 1958

Roosevelt
New Jersey

Mr. Cy Schneider
Carson Roberts, Inc.
P.O. Box 48458 Briggs Station
Los Angeles 48, California

Dear Mr. Schneider:

Mr. Ben Shahn has asked me to reply to his mail during his stay in Europe. He left in the spring and intends to return sometime in the late fall.

I think you should write to the Downtown Gallery, who are Mr. Shahn's agents, for information about this print. The address is 32 East 51 Street, New York 22. If they are unable to help you, perhaps you would be kind enough to write to Mr. Shahn in about December. I'm sorry I do not know the cost of the lithograph, but the Gallery will be able to tell you that.

Sincerely,

Pearl Seligman for
Ben Shahn

August 21, 1958

Dear Mrs. Halpert:

Lee is away and has asked me to write to you regarding some information we need for our forthcoming Guglielmi memorial exhibition.

We would very much like to have a list of the titles of the Guglielmi paintings which have been sold by you together with their buyers, and a list of the museums who have bought works of his.

We will appreciate it greatly if you can supply us with this information.

Sincerely yours,

Eleanor H. Hedge

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Mrs Miss Halpert. Aug 17th
I have a small canvas
painted by H. Borgou in
1886 - supposedly on the
East Coast of America the Mr B.
lives in Helsinki & Borgou
Van Otter asked me if I
could sell it - I have been
ill until now but would
like your advice -
Cordially
Anne Lowenland Meyerung
14 East 60 th St N.Y.N.Y.
Plaza 5-6000 HPC

CONTEMPORARY ARTS MUSEUM

6945 FANNIN STREET • HOUSTON 25, TEXAS

July 30, 1958
Air Mail

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

We are now planning a large contemporary drawing exhibition which will open here November 20th and will continue through January 4, 1959. We are limiting the show to drawings executed during the last ten years. This show is extremely important to us because it will be part of the celebration of the Museum's Tenth Anniversary.

There will be an illustrated catalogue and all expenses of handling, transportation and insurance will, of course, be covered by us.

I am wondering if you would be willing to lend:

Ben Shahn, Moses, 1958
Rattner, Sequence #6
Max Weber, Portrait, Line Rhythm

Also, would love to have a drawing by Stuart Davis, and a barn by Sheeler.

If you will be good to us, then the show will be the exciting event it should be. I hope that you will suggest other works in your gallery if you should so desire - works that we do not know about and which you feel could be included.

Enclosed is a self-addressed envelope for the convenience of your reply.

Earnestly hoping you will cooperate with us in our exhibition plans, I am

Sincerely,

Jerry MacKay

Jerrayne MacKay
Director

JMtm

not the whole barn!
just a drawing of one

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

August 11, 1958

AIR MAIL

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I hope that you are safely back from Russia by now and are going to stay on our side of the Curtain. Everything is so much merrier.

To fill you in on the Dove theme. The book is off the press and I have been shown, but do not possess a copy. There should be more copies down here very soon, and I will get you one at the earliest. The book looks very well.

Some time ago I had a letter from Jonathan Marshall asking for electros, black and whites, and the galleys of the book. I promptly sent out an offer of electros (for which the magazines would have to pay, to be sure) to Art News and Art in America with the idea of playing all even and informed Jack Baur of the steps as the Whitney should concern itself about its publicity. Only Marshall replied, and I have arranged for him to purchase electros of three plates if he so wishes--the Press had trouble with him before, and this time he was referred to the electroplate company. I also sent on the galleys. The plates he chose were all of Lane's paintings: THAT RED ONE, ROOF TOPS, and another. (The Tom — Lower Manhattan, of course)

I am not so naive that I think this unmitigated good news. Art News has been rough on my shows with the exception of the Hofmann, and I thought you should be informed. I do not know precisely what you can do to improve matters, but if anything can be done I know that you can do it. You realize that I do not care to be oversponsored by the arts and neglected elsewhere.

It does not look as though I will get East as early as I had hoped this autumn. I have a very difficult architectural show on my hands and doubt if I can leave it until it opens, and then I shall be trapped by teaching. But I shall be East by the middle of the year. This bores me, but so it is.

Keep in touch with me.

Yours faithfully,

Frederick S. Wight
Director of the Art Galleries

FSW:ys

August 27, 1958

My dear Mr. Janis:

Through the kind mediation of Mrs. Edith Halpert of the Downtown Gallery of New York City you loaned us the paintings "Terra Cotta" by Gorky and "The Marshes" by De Kooning to be exhibited in connection with our 20th Annual Fine Arts Festival.

The number of visitors who have come to the Iowa Memorial Union to see this exhibition, as indicated by the number of catalogues distributed, is greater than during any of the exhibitions of past summers.

The paintings which you loaned us will be sent to W. S. Budworth and Son, 424 West 52nd Street, New York City, on Thursday, August 28, along with instructions to deliver the pictures to your gallery after September 1. The staff of the Iowa Memorial Union has been extremely careful in guarding the show this summer and we believe you will find the pictures loaned us by you to be in as good condition as when we received them. This of course, does not take into account possible damage in transportation from the State University of Iowa back to you. We should be glad to be apprised whether the paintings were returned to your custody in good condition.

Personally, and on behalf of the State University of Iowa I thank you for the great service you have rendered us this summer.

Sincerely yours,

Director

Mr. Sidney Janis,
Sidney Janis Gallery,
15 East 57 Street,
New York 22, New York.

eah/mn

cc: Mrs. Edith Halpert, Downtown Gallery

August 26, 1958

Mr. J. Lavenson
165 Broadway
New York, N. Y.

Dear Mr. Lavenson:

I am enclosing some correspondence which is self-explanatory.

Lawrence mentioned also that there were several previous lovenotes from the Internal Revenue Service which he forwarded to you.

Although I returned from Europe early in August, I took an additional trip to the Cape and did not return in time to answer before the deadline. I hope there will be no complications.

Naturally I shall be back next Tuesday but fortunately managed to attend to my correspondence in between trips and am now cleaning up before returning. It is very important for me to have a conference with you almost immediately after my return. There are several very urgent matters that I must discuss, plus a repetition of my complaint regarding the annual report which you had promised before I left for Europe. I hope you can have it for me even if it is not typed up on the final form. The report will enter into our discussion but there are other urgent things as well.

I hope that you had a pleasant summer and that I shall hear from you directly after Labor Day.

Sincerely yours,

EEH:pb
Enclosures (2)

P.S. Please phone so that I can arrange to have an uninterrupted meeting with you.

CALIFORNIA		
Los Angeles	Los Angeles Philharmonic Orchestra	Performing musical artists
San Francisco	The Actor's Workshop	Playwrights
	California Palace of the Legion of Honor	Artists
Stanford	Stanford University, Department of Speech and Drama	Playwrights
COLORADO		
Colorado Springs	Colorado Springs Fine Arts Center	Artists
Denver	Denver Symphony Orchestra	Performing musical artists
DISTRICT OF COLUMBIA		
Washington	Arena Stage	Playwrights
FLORIDA		
Sarasota	The John and Mabel Ringling Museum of Art	Artists
GEORGIA		
Atlanta	Atlanta Symphony Orchestra	Performing musical artists
INDIANA		
Indianapolis	Indianapolis Symphony	Performing musical artists
MASSACHUSETTS		
Boston	Boston University, Division of Theatre Arts	Playwrights
	Institute of Contemporary Art	Artists

(MORE)

If you do not have these photographs, could you please tell me where I might obtain them. Also, Mr. Kent has asked me to borrow a set of color electres from Mr. Sheeler——— would you have a set of these, if not, could you please give me the present address of Mr. Sheeler.

Anything you can do will be deeply appreciated for the fulfillment and eventual completion of this article.

With sincere appreciation, I am,

Sincerely,

George Michael Cohen

George Michael Cohen

'ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information 'ybe published 50 years after the date of sale.

THE JUNIOR ART GALLERY, INC.

301 LIBRARY PLACE, LOUISVILLE 3, KY.

JULY 28, 1958

MRS. EDITH HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, NEW YORK

YOUR KINDNESS IN LENDING THE MARIN FOR OUR SUMMER EXHIBITION IS GREATLY APPRECIATED. WE HAVE HAD AN EXCEPTIONAL ATTENDANCE TO THIS EXHIBITION, WHICH WE FEEL IS IN A LARGE PART DUE TO THE MANY LENDERS WHO SO KINDLY CONTRIBUTED THEIR TIME AND ART WORKS.

Rec'd per No. 5729, pink

THE MARIN WILL BE REPACKED AND SHIPPED TO BUDWORTH FOR DELIVERY TO YOU THE WEEK OF AUGUST 4, AND YOU SHOULD RECEIVE IT SHORTLY THEREAFTER. I AM ENCLOSING SOME OF THE PUBLICITY THIS EXHIBITION RECEIVED, WHICH YOU MAY BE INTERESTED IN SEEING.

AGAIN, ACCEPT MY APPRECIATION FOR YOUR HELP.

Vcatalogue Buck [illegible] 9/24

John Dillehay

JOHN DILLEHAY
DIRECTOR

JD:MM
ENCLOSURES

August 27, 1958

Dear Miss Willard:

Through the kind mediation of Mrs. Edith Halpert of the Downtown Gallery of New York City you loaned us the paintings "Rue St. Jacques" by Feininger, "Summer Still Life" and "Little Bird Alone" by Graves, and "Tropicalism" and "Images in Silence" by Tobey to be exhibited in connection with our 20th Annual Fine Arts Festival.

During this exhibition the painting "Tropicalism" by Tobey was sold to Mr. Robert S. Fusillo of the University of Florida at Gainesville. This purchase was made upon your written approval in your letter of August 5 to Mr. Fusillo and the picture was turned over to him on August 13, 1958.

The number of visitors who have come to the Iowa Memorial Union to see this exhibition, as indicated by the number of catalogues distributed, is greater than during any of the exhibitions of past summers.

The paintings which you loaned us will be shipped to W. S. Budworth and Son, 424 West 52nd Street, New York City, on Thursday, August 28, along with instructions to deliver the pictures to your gallery after September 1. The staff of the Iowa Memorial Union has been extremely careful in guarding the show this summer and we believe you will find the pictures loaned us by you to be in as good condition as when we received them. This of course, does not take into account possible damage in transpostation from the State University of Iowa back to you. We should be glad to be apprised whether the paintings were returned to your custody in good condition.

Personally, and on behalf of the State University of Iowa I thank you for the great service you have rendered us this summer.

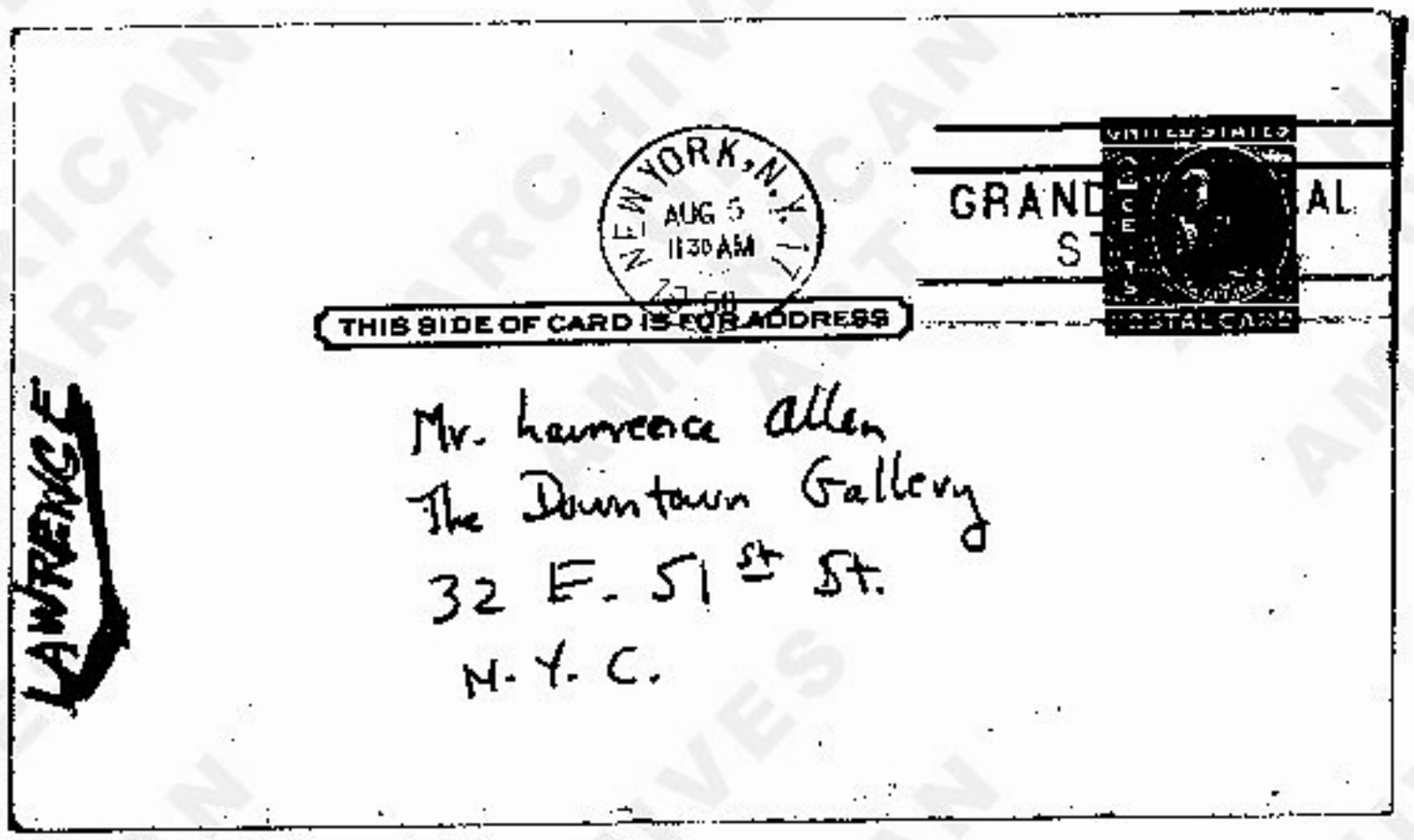
Sincerely yours,

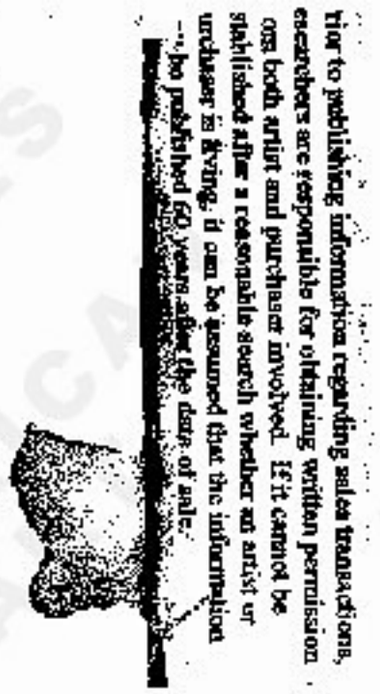
Director

Miss Marian Willard,
Willard Gallery,
23 West 57 Street,
New York 19, New York.

esh/mn cc: Mrs. Edith Halpert, Downtown Gallery

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information y be published 60 years after the date of sale.





musical reputation," Mr. Lowry said. The awards will be announced early next year. Most of the commissioned compositions are expected to be ready for performance during the 1960-61 concert season.

Single plays by up to ten authors will be produced by ten theaters outside New York (SEE FOLLOWING LIST), with partial subsidies provided by the Ford Foundation. The playwrights will receive royalties and travel and living expenses so that they may participate in the production from the time of casting through first performances.

In addition to nominations by leaders in the theater, a playwright may seek to obtain nomination by submitting his script to the New Dramatists Committee, 130 West 56th Street, New York 19, N.Y. In both cases, candidates must have written at least two full-length plays.

A "creative fund" of $10,000, which may be used for a variety of purposes agreed on by the Foundation, will be granted to each of ten theatrical directors. Directors will be chosen from the New York theater, professional theaters outside New York, semi-professional or amateur community theaters, and university theaters. Successful candidates may begin to use their grants at any time up to January 1, 1960.

(Detailed statements on specific programs are available to editors upon request from the Office of Reports, Ford Foundation.)

Following is a list of institutions and the particular programs in which they are participating:

(MORE)

AF-A

August 26, 1958

Mrs. Jerome Sanford Rubin
325 East 79th Street
New York, N. Y.

Dear Mrs. Rubin:

As soon as the Gallery reopens -- after the summer vacation -- I shall refer to our records and send you the information regarding MAN WITH GRAPES. As you were advised by telephone, this carving belonged to Robert Laurent, the sculptor, now professor at the University of Indiana. Perhaps it would be a good idea to communicate with him directly. On the other hand, I shall refer to the catalogue to make certain of the title we listed in the exhibition and shall advise you accordingly.

Sincerely yours,

BH:pb

The recipients were among 612 painters and sculptors nominated by 900 persons in the field of the visual arts. Twenty-nine jurors, most of them artists themselves, viewed the works of the nominees in 12 locations throughout the United States in order to reduce the artists' investment in shipping costs. The final selection of 153 artists' works was made in New York, with shipping expenses paid by the Foundation.

"It is the Foundation's hope that the grants will assist the creative development of these artists," Mr. Lowry said. Also important is the insight that execution of the grant-in-aid program has afforded the Foundation into another key objective of its Humanities and the Arts program: study of the economic and social position of the artist in the United States.

"Analysis of the problems of artists and artistic institutions is continuing with the aid of hundreds of advisers in the arts. With this study and with knowledge gained from Foundation grants to individual artists and to institutions conducting experiments and demonstrations in the arts, we hope to make a comprehensive report within the next three years.

"In the meantime, with the continuing advice of the people experienced in the arts, the Foundation will attempt each year to create particular programs for given categories of artists that will realistically attack basic problems in their careers."

Another series of awards to painters and sculptors will be made in 1960.

# # #

August 27, 1958

Dear Mr. Fondren:

Through the kind mediation of Mrs. Edith Halpert of the Downtown Gallery of New York City you loaned us the painting "The Pigeon Doesn't Fly" by Burlin to be exhibited in connection with our 20th Annual Fine Arts Festival.

The number of visitors who have come to the Iowa Memorial Union to see this exhibition, as indicated by the number of catalogues distributed, is greater than during any of the exhibitions of past summers.

The painting which you loaned us will be sent to W. S. Budworth and Son, 424 West 52nd Street, New York City, on Thursday, August 28, along with instructions to deliver the picture to your gallery after September 1.

The staff of the Iowa Memorial Union has been extremely careful in guarding the show this summer and we believe you will find the picture loaned us by you to be in as good condition as when we received it. This of course, does not take into account possible damage in transportation from the State University of Iowa back to you. We should be glad to be apprised whether the painting was returned to your custody in good condition.

Personally, and on behalf of the State University of Iowa I thank you for the great service you have rendered us this summer.

Sincerely yours,

Director

Mr. Harold Fondren,
Poindexter Gallery,
11 West 57 Street,
New York 19, New York.

sah/mn

cc: Mrs. Edith Halpert, Downtown Gallery

August 13, 1958

Mr. William N. Eisendrath, Jr.
Assistant Director
City Art Museum of St. Louis
St. Louis 5, Missouri

Dear Bill:

Gradually coming back to normal, I reread your letter of July 31st and realized that the week of your visit in New York will find this gallery closed. We reopen on September 3rd.

However, if you will let me know at what hotel you and Charles Nagel will be stationed, I shall come in especially to see you and to discuss specific paintings which you may desire. Or, if you wish, you may reach me at Newtown, Connecticut, GABden 6-4508. The address there is Eden Hill Road.

In any event, I shall communicate with you on the 25th to make a definite appointment. I look forward to seeing you.

Sincerely yours,

EGH:ph

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE FORD FOUNDATION
477 Madison Avenue
New York 22, New York

Program for Theater Directors

The Foundation has sent letters widely throughout the United States to theater producers, directors, managers and other qualified persons asking them to nominate talented American directors (United States citizens) for awards of ten "creative funds" of $10,000 each. Directors or producing directors in the following categories are eligible for nomination:

(1) New York City directors who wish to direct plays elsewhere in the United States (not more than three to be awarded);

(2) Professional (winter and summer stock) theater directors outside New York City;

(3) Semi-professional or amateur community theater directors;

(4) College and university theater directors.

(Directors in film, television and other dramatic media will be considered only if persons nominating them have knowledge of their plans to advance their experience in the legitimate theater.)

Direct applications by individual candidates will not be accepted by the Foundation. Selection will be made by a panel of judges appointed as consultants to the Foundation. Not more than three of the grants will be made to New York City directors. The closing date for receipt of nominations by the Ford Foundation is October 15, 1958.

Because no program of awards for a single purpose could meet the needs of talented directors in different theatrical situations, these ten "creative funds" may be used for any of the following purposes or combinations thereof:

THE AMERICAN FEDERATION OF ARTS

1083 FIFTH AVENUE · NEW YORK 28 · NEW YORK · SACRAMENTO 2-2452

July 31, 1958

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

A F A is organizing at the present time an exhibition entitled CROSSCURRENTS, which will include work by American artists, artists of Asian descent who have worked in the United States and Europe, and artists living in Asia who have been influenced by Western art. The object is to show the cross influences of East and West in contemporary painting. The idea for this exhibition grew out of a show called Art in Asia and the West, which was held at the San Francisco Museum of Art last November, and Dr. Morley has been helping us in planning our show.

We feel that it is important to include a painting by Kuniyoshi in the exhibition, as he was certainly one of the first artists of Asian descent to hold an important position in American art. I wonder if you would have any suggestions as to where we would be able to obtain a good example of his work for CROSSCURRENTS, which will open at the Time-Life Building on October 9, 1958, and will circulate through October, 1959.

I hope that you will have some suggestions for us and I look forward to hearing from you. With best regards.

Sincerely,

Virginia Field

Virginia Field
Secretary for Exhibitions

VF:b

P.S. I hope your trip was pleasant in spite of all the middle-east problems!

August 16, 1958

Mrs. Mary Black
A.A.R.F.A. Collection
Williamsburg, Va.

Thank you for your letter.

Several days ago I stopped in at the gallery and discovered that our photographer will not return from his vacation until after Labor Day. Thus, no photographs can be sent to you until some short time thereafter. However, this seems to fit in with your plans, so that we may all relax.

The two paintings, however, will be shipped to you shortly so that you may have an opportunity to study them and present these "masterpieces" to your committee for consideration. Incidentally, when Mitch forwards the photographs to Williamsburg, will you ask him to include the brief history of Richards which we have in our files, as excerpts from a book I found in some library. Otherwise, I shall have another copy made. Where is Mitch, but the way? I shall be glad to write him directly and follow through from New York.

The summer is nearing its end, and I shall make my reluctant return to the gallery on the 2nd. With five weeks taken out for travel, this seems like a mighty tiny vacation in Connecticut. But I shall get into full swing, I suppose, rapidly. I look forward to your visit.

Sincerely,

THE PROCTER & GAMBLE COMPANY

ADVERTISING DEPARTMENT

CINCINNATI 1, OHIO

July 16, 1958

Mrs. Edith Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am attaching a copy of a letter to Mr. Shahn on May 26 (addressed to your address), and since I have had no reply, thought it best to write you for his home address.

Perhaps I should have contacted you instead of Mr. Shahn in reference to my request for a photo and a biographical sketch for a mailing piece we are planning to produce in a week or so.

If you can be of any help on the above, it will greatly be appreciated.

Sincerely,

John A. Zeigler

John A. Zeigler

JAZ:vw

Established 1926
Jonathan Marshall
Publisher

ARTS

Incorporating
Arts Digest

116 East 59th Street, New York 22, N. Y. PLaza 9-7621

August 5, 1958

Miss Edith G. Halpert
Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Edith:

Our second Yearbook is going to press now, and I believe that it is even better than last year. We have been able to increase the size of the Yearbook because of its success in the first year, and the articles, reproductions and design are all better. I know that you, your friends and customers will enjoy Arts Yearbook II.

Last year we made a special offer to art dealers which was very well received. Although costs have risen and the price of the Yearbook has been increased, I am happy to say that we can again offer art dealers the same special low rates that we gave last year. For less than ten copies I can let you have the Yearbook for $2.25 per copy, and for ten or more copies you can have it for $2.00. The regular price is $4.50.

Last year several art dealers ordered thirty or more Yearbooks and gave them to their customers. In each case we received enthusiastic letters from the dealers telling us how well their gifts of Arts Yearbook had been received.

Since the supply is limited, I hope that you will send your order immediately. I look forward to hearing from you as soon as possible.

Sincerely yours,

Jonathan Marshall
Publisher

JM/md

August 22, 1958

Dear Lawrence:

On two occasions - once when I telephoned the gallery in the morning, and again when Mrs. B. phoned about an important matter, I failed to reach you to discuss in a preliminary way the contents of your letter... without an audience. Now I am back from the Cape (just arrived) and have some privacy and a typewriter.

I am sorry that I was the indirect cause of your concern, and that my moods entered into situation. Frankly, however, under no circumstances would I have considered any withdrawal of whatever sum from the Pension Fund set up for your benefit. Assuming a personal sense of responsibility about your future, I finally succeeded in finding a method, with the help of Laveman and Fred Baum, of setting up a form of security for you retirement or my demise. Because the gallery had a measure of success, the sum involved was what might be considered a generous one, far in excess of any business organization. As a matter of fact, when you add up the gross amount paid you by the gallery since the establishment of the fund, it is as follows:

Salary	$5200.
Vacation	400.
Cash bonus	1000.
Pension fund	5000.
	11,600.

Last Christmas there were a few other additions, and you also earn, now and then, overtime. In any event, if you consider the above figure, it is considerably higher than the majority of museum directors earn - and I mean gross. Ask your friends who work in museums in minor capacities what the art world pays. I have no intention, of course, of suggesting how you should manage your life, or that your brothers assume the responsibility of borrowing, etc.. But I must remain firm about the fund which I instituted for your welfare. On the other hand, if you would prefer to add $20. weekly to your salary in lieu of the cash bonus, you may do so at once. I would even consider advancing the $1000. as another alternate. Let me know your wishes in the matter. I expect to be in town early in the week if you want to wait. Now that John is in the gallery despite my wishes to the contrary, why don't you take some time off. Best regards.

Sincerely,

P. O. Box 7920
University Station
Austin 12, Texas

Downtown Gallery
32 E. 51st. St.
N.Y.C.

N.Y.

Dear Sir:

I have enclosed several miniature sketches to give some idea of my art work.

More highly finished work with a greater variety of subject matter is available in larger sizes.

I wish to check with you the possibility of your accepting some art work on consignment.

Yours very truly,

William G. Smith Jr.

P.S. Envelope enclosed for returning samples at your earliest convenience. Best wishes

7/27/58 William Gordon Smith Jr.

. . . . . Fitch's address. univ. of Calif.

August 29, 1958

Mr George Fitch
Care of The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Fitch:

I am delighted to hear that you are lending WHITE TABLE IN SNOW to the Arthur G Dove Retrospective Exhibition which will open on September 30 at the Whitney Museum of American Art in New York City and close on September 30 of 1959 in San Francisco. I enclose a schedule of the circuit.

We wrote to you earlier at the time the original request letters were mailed as we much wanted to include your painting in the exhibition, but the letter was returned.

Enclosed is a loan form which we would appreciate your completing and returning in order that we might insure your painting for the duration of the circuit. An envelope is included for your convenience.

You will receive a catalog just before the opening at the Whitney.

Sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW:vv

Enclosures

cc: Edith McGregor Halpert
The Downtown Gallery
New York, New York

August 6, 1958

Dear Bill (May I),

I returned from a trip abroad - including three fabulous weeks in Russia - just a few days ago and am at my summer home recuperating and attacking a folder of accumulated mail - yours included.

Of course, we shall be glad to cooperate with you and I am sure we can arrange to supply examples by all the artists you list, although Lawrence is now with the Alan Gallery. It will be necessary to call on collectors in many instances as we have practically no paintings by Sheeler (one unsold), Shahn and Davis, but this can be arranged, no doubt. The gallery will not reopen until after Labor Day, but if you will let me know where you and Charles Nagel will be staying the preceding week, I shall try to pull myself together sufficiently to meet you in New York on a day convenient to you-all. Please address me in Newtown when replying. It will be nice to see you.

Best regards.

Sincerely yours,

P.S. Forgive the ghastly typing. I have no secretary here.

August 3, 1958

Mr. Walter H. McBride
Director, Grand Rapids Art Gallery
Grand Rapids, Michigan

Dear Mr. McBride:

I have just returned from a trip abroad and found your letter of July 3rd. This explains the delayed reply.

The two paintings by Demuth were shipped to you, I find, and I hope that they reached you at a convenient time. I am sorry, however, that the prices were not included. They are:

#29 TREES $1300.
13 FLOWERS AND CUCUMBERS $3500.

Both were included in the special exhibition of Demuth's paintings, which asyou probably know are very limited market-wise. We have been acquiring them steadily during the past few years and selling them only to institutions as - with the exception of the recent auctions - they were practically unavailable. Number 13 was marked "not for sale" in the exhibition as we consider it among the artist's greatest examples and have priced it accordingly. The museum discount is 10%, and payment need not be made immediately on either picture, with the added privilege of the installment plan.

The gallery will not reopen until after Labor Day, but mail sent to me at the following address will reach me directly:

Eden Hill Road
Newtown, Conn.

Sincerely yours,

Mt. Joy Pike
Marietta, Pennsylvania
July 21, 1958

Office of the Director
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Sir:

With this correspondence I wish to inform you that I am now prepared to offer for your consideration and the public's my most recent canvases. Although I have sold works in New York from time to time during the past five years (through Mr. Kelmar's "Little Studio" at the Carlton House), I did not until now consider my development complete enough for exhibition, except locally. The success of my shows here in Pennsylvania during the past seven years prompts this inquiry.

The nature of my work can be described, though perhaps not entirely adequately, as uninfluenced by the New York, the San Francisco, or the Northwest schools of contemporary painting. My subject matter is exclusively still-life; my technique is that of the trompe l'oeil painters, although I avoid much of their illusive trickery of exaggerated chiaroscuro. Largest influences on my works, I believe, are Vermeer and Chardin, although my productions are in no way slavish copies of their effects.

The mode of my pictures is one of serene lighting, controlled draughtsmanship, quiet (but pure) color, and deft brushwork. Nothing of impressionistic treatment or impasto intrudes into the canvas, much as I admire these effects in other capable hands. In a word, I am offering well-painted, non-academic, hyperrealistic still-lifes, characterized by tone and texture of a superior quality, composition of careful thoughtfulness, and craftsmanship of a high order.

On August 5, a Tuesday, I shall be in New York. At that time I should be happy, at an hour convenient for you, to call on you with a few of my works and, if your judgment warrants, discuss the necessary preparation for exhibiting in your gallery at some future time.

On the other hand, if you prefer, I can supply you with colored transparencies of my paintings which you can study and return to me by mail. Perhaps you will be good enough to inform me of your preference in this matter. Thank you.

Sincerely,

Henry M. Libhart

Henry M. Libhart

Mrs. Allen Kander
3550 Williamsburg Lane, N. W. Washington 8, D. C.

Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Mrs Halpert.

Enclosed please find check for $200 to be deposited on August 9th. A further payment will be mailed during August.

With kindest regards, Dan.

Very Sincerely,
(Mrs Allen) Jeannette U Kander

July 30-1958.

August 26, 1958

Kenneth W. Moe, Esq.
District Director
U. S. Treasury Department
Internal Revenue Service
P.O.Box 1706
New York 17, N. Y.

Ref: AU:O:A:S8 1956

Dear Mr. Moe:

Upon my return from a trip abroad I just found your letter of August 13th and am writing to apologise for what might appear to be neglect. Since it is now 5 p.m., I see no object in phoning the information that I could not appear at 9:00 o'clock this morning. I deeply regret that I did not return earlier.

Under the circumstances, may I have a time extension?

I return to New York on September 3rd (the gallery was closed for two months).

I shall await your reply.

Sincerely yours,

MH:pb

484 Lexington, Room 110
YU 6-4000 Ext. 444

hier – Ro Dam – Check of the Shop – Most Sincerely

Mrs Louise Hellstrom

Sorry I G Hom T
send photos
Attending
copy

Hindstreck Aug 2.

Dear Mr. Baberck –
In reply to your letter
I was glad to read
the Stella Dallemish dom – but
there is no one here to take
them. The taxi people go

JACOB SCHULMAN
29 EAST BOULEVARD
GLOVERSVILLE, NEW YORK

August 25, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22
New York

Dear Mrs. Halpert:

I have received a request from the Tweed Gallery at the University of Minnesota for my Max Weber "Rabbi." I have just written to the American Federation of Arts, requesting that they advise me when they expect to return it and whether it would be possible to get it to the University in time for their opening.

I trust that arrangements can be made to get the painting to the University in time.

In the meanwhile, they have requested I furnish them a glossy reproduction of the painting. I was wondering whether you have such a reproduction available that I may borrow or purchase.

I trust that you had a wonderful trip and a pleasant summer. I look forward to seeing you soon.

With kindest regards,

Sincerely,

Jack

JS:LRK

Detering GALLERIES 1403 McGOWEN • HOUSTON 4, TEXAS

July
15th
1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Yes, another letter from Detering Galleries but this one the last to carry a problem, I hope.

Enclosed is our check # 10094 dated July 15, 1958 for $675.00 in settlement of the damage and depreciation of Formation # I by Arthur Dove. It does not equal our original claim, but still is over the $350.00 you agreed to in your letter dated June 30, 1958.

I felt you would be happy to conclude the correspondence and it really is all that the Galleries will be able to battle through.

Sorry that you had these extra problems.

Cordially yours,

Jeanne

Jeanne Shively
Detering Galleries

JS:mb

Enc: Ck $675.00

CONTEMPORARY FURNISHINGS • ANTIQUES • DECORATIONS • OBJECTS OF ART

THEODORE D. TAUSSIG
120 WALL STREET
NEW YORK 5, N. Y.

WHITEHALL 3-6169

GENERAL INSURANCE
LIFE INSURANCE

July 23, 1958

Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Edith:

Thanks for returning the incorrect draft of $97.40. I am now enclosing the Company's draft in the amount of $75. in payment of the damages to the Shahn drawing.

Also enclosed is the usual form entitling the Insurance Company to proceed against the Railway Express Agency. Please sign it on the line indicated, have your signature witnessed and return it to this office as soon as possible.

By the way, we are still waiting for the insurance evaluations for the months of September, October, November and December, 1957.

Very truly yours,

Ted

Theodore D. Taussig

TDT:dw
Encl.

It is expected that artists receiving awards will be selected by December 31, 1958. They will be eligible to take up their grants at any time prior to September 1, 1959.

In receiving the grant, each artist undertakes to present one work completed under the grant and to lend two other works for a national traveling exhibit which the American Federation of Arts will arrange in 1959. The two works on loan will be eligible for sale during this exhibit. At the completion of the tour, the works presented by the individual artists will be given to art centers and other institutions agreed upon by the American Federation of Arts and the Ford Foundation.

A similar program of grants to painters, sculptors and related artists (e.g., printmakers) will be undertaken in 1959.

The following is a list by region of museums and art centers participating in the program for visual artists during the first year:

Region 1	New York City and suburban area	The American Federation of Arts New York, New York
Region 2	Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island	Institute of Contemporary Art Boston, Massachusetts
Region 3	New York State, Pennsylvania, New Jersey, Delaware	Carnegie Institute Department of Fine Arts Pittsburgh, Pennsylvania
Region 4	Maryland, Virginia, West Virginia, Kentucky, Tennessee, District of Columbia	The Virginia Museum of Fine Arts Richmond, Virginia
Region 5	North Carolina, South Carolina, Georgia, Florida	The John and Mable Ringling Museum of Art Sarasota, Florida
Region 6	Ohio, Michigan, Indiana, Illinois	The Detroit Institute of Arts Detroit, Michigan

July 21, 1958

Mr. Forrest Selvig, Assistant Curator
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Mr. Selvig:

Mrs. Halpert is now in Europe and will not return to the gallery until the first of September. I shall refer your letter to her for a reply, giving the information you requested.

Sincerely yours

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 26, 1958

Mrs. Brenda Abrams
Art Committee
North Essex Section
National Council of Jewish Women
416 North Ridgewood Road
South Orange, New Jersey

Dear Mrs. Abrams:

Although the Gallery will not reopen officially until September 10th, I am answering your letter, which was forwarded to me here, from my summer home.

Unfortunately, Stuart Davis has made only one lithograph during the past twenty-odd years and there is only one unsold print in our possession. This is used as a record and is thus not available for any exhibition.

However, we have several new Ben Shahn silkscreens and can arrange to let you have three or four of these for your show.

Please let me know when these will be called for and we shall have them ready. Meanwhile we will send the list to you for cataloguing or whatever.

Sincerely yours,

EMH:pb

NEWS FROM THE FORD FOUNDATION

477 MADISON AVENUE NEW YORK 22, NEW YORK OFFICE OF REPORTS PLAZA 1-2900

FOR RELEASE SUNDAY A.M., JULY 27, 1958

For further information: Richard Magat or Willard Hertz, PLaza 1-2900

NEW YORK, July 27 -- Four programs to assist musicians; playwrights; theatrical directors; and painters, sculptors, and related artists were announced today by the Ford Foundation.

The new programs provide for display, performance, or production, throughout the United States, of the work of those selected. Thirty-two cooperating institutions in twenty-four cities will assist in the programs (SEE FOLLOWING LIST).

Planned after consultation with leaders in the arts, the new national programs "seek to improve opportunities for talented Americans in these fields at critical stages in their careers," W. McNeil Lowry, director of the Foundation's Humanities and the Arts program, said today. Candidates are now being nominated by artists, critics, and other qualified authorities at the written invitation of the Foundation. Direct applications by individual candidates will not be accepted. Selections will be made by panels of artists and critics appointed consultants to the Foundation.

The Foundation has appropriated $635,000 for the new programs. Recent related Foundation activities in the arts have included a grant-in-aid program for

(MORE)

August 27, 1958

My dear Mr. Matisse:

Through the kind mediation of Mrs. Edith Halpert of the Downtown Gallery of New York City you loaned us the paintings "Quincaillerie" and "Falling Snow" by MacIver to be exhibited in connection with our 20th Annual Fine Arts Festival.

The number of visitors who have come to the Iowa Memorial Union to see this exhibition, as indicated by the number of catalogues distributed, is greater than during any of the exhibitions of past summers.

The paintings which you loaned us will be sent to W. S. Budworth and Son, 424 West 52nd Street, New York City, on Thursday, August 28, along with instructions to deliver the picture to your gallery after September 1. The staff of the Iowa Memorial Union has been extremely careful in guarding the show this summer and we believe you will find the pictures loaned us by you to be in as good condition as when we received them. This of course, does not take into account possible damage in transportation from the State University of Iowa back to you. We should be glad to be apprised whether the paintings were returned to your custody in good condition.

Personally, and on behalf of the State University of Iowa I thank you for the great service you have rendered us this summer.

Sincerely yours,

Director

Mr. Pierre Matisse,
Pierre Matisse Gallery,
41 East 57 Street,
New York 22, New York.

ech/mn

cc: Mrs. Edith Halpert, Downtown Gallery

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

August 12, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

To correct the letter I sent you yesterday, the paintings that Marshall has in mind to reproduce are TANKS, THAT RED ONE, and ROOF TOPS — all paintings belonging to Lane. I thought you should not be misled.

Our Dove catalogs have just arrived. I am sending you one in which I have included my love. I hope you will like the catalog in other respects.

Yours ever,

Frederick S. Wight
Director of the Art Galleries

FSW:vv

Airmail

NEW YORK, Feb. 18 -- The Ford Foundation today named 10 American painters and sculptors to receive grants of $10,000 each to enable them to concentrate upon their creative work.

(Grants to 11 poets and novelists were announced on February 16, 1959, and grants to 10 American theater directors were announced yesterday. The Foundation will announce grants to musical artists and playwrights within the next three weeks.)

Henry T. Heald, president of the Foundation, said the grants "reflect one of the objectives of the Foundation's Humanities and the Arts program: the stimulation of opportunities for talented artists at particular stages in their careers."

Recipients of the grants, and examples of their current work, are:

Josef Albers, New Haven, Conn., painter, Retrospect, Quiet Question, Veiled, Aurora.

Elmer Bischoff, San Francisco, Calif., painter, Seated Figure in a Garden, Girl in Green Room, Women with Umbrellas, Woman Resting, Houses and Hills.

(More)

UNIVERSITY OF MINNESOTA
DULUTH BRANCH
DULUTH 11

DIVISION OF HUMANITIES
HUMANITIES BUILDING

ART MUSIC
ENGLISH PHILOSOPHY
LANGUAGES SPEECH

August 29, 1958

Miss Margaret M. Babcock
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Babcock:

Thank you for your letter of August 26. We are anxiously awaiting Mrs. Halpert's post-vacation reply to our previous inquiry.

There is one item, however, that you may be able to help us with. Our August 21 letter to Mr. Joseph E. Gold, 737 South Smedley Street, Philadelphia, was returned to us by the postal department. Do you have information as to the whereabouts of the Max Weber painting, Improvisation, 1947, 21 x 22 oil?

Sincerely,

Orazio Fumagalli

Orazio Fumagalli
Curator, Tweed Gallery

OF/lh

P.S. Otto Spaeth has already informed us that we are unable to borrow the Kuniyoshi painting, She Walks Among the Ruins and The Baltimore Museum of Art has informed us negatively on the Kuniyoshi painting, Mr. Ace.

TEXAS (cont'd)

Fort Worth	Fort Worth Art Center	Artists
Houston	Alley Theatre	Playwrights
	Houston Symphony	Performing musical artists
San Antonio	San Antonio Symphony Orchestra	Performing musical artists

VIRGINIA

Richmond	The Virginia Museum of Fine Arts	Artists

WASHINGTON

Seattle	Seattle Art Museum	Artists
	Seattle Symphony Orchestra	Performing musical artists

# # #

THE PROCTER & GAMBLE COMPANY

ADVERTISING DEPARTMENT

P. O. BOX 599 CINCINNATI 1, OHIO

July 31, 1958

Mr. L. A. Allen
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Allen:

Thank you for your letter of July 21 and the biographical data.

Since we are planning to produce our brochure of speakers next week, I was hoping to secure a photo of Mr. Shahn as soon as possible. If none are available at your gallery, would you object to our reproducing from any photo of Mr. Shahn we might find in the Public Library? Unfortunately, however, the reproduction quality of a halftone taken from another halftone would be very inferior compared to a halftone taken from the original photo.

Also, we would like to change the date of Mr. Shahn's appearance from Tuesday, March 3, to Wednesday, March 4. Could you advise if this change would be convenient?

Thank you very much for all your help.

Sincerely,

John A. Zeigler

John A. Zeigler

80 LaSalle Street
New York 27, New York
August 16, 1958

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I wanted to thank you, sincerely though belatedly, for your time in talking to me about your trip to Russia last week. I cannot tell you how stimulating and interesting this was to me, it keeps coming to mind as I work along on trying to learn something about Russia - makes it all very much alive.

One day, if you again have time in your busy life, I hope I can hear a bit more - if possible about the art also.

I was amused to see the ~~fnlk~~ enclosed clipping a few days later, which I send on, in case you had missed it.

Sincerely yours,

Doris Bry

F

Rome, July 17, 1958

Miss
Edith Gregor Halpert
Director of "The Downtown Gallery"
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert,

I thank you for your very kind letter. As soon as the publisher decides upon them, I shall let you know which reproductions are wanted.

Thank you very much for your cooperation.

Sincerely yours

Mirella Bentivoglio

Mirella Bentivoglio
Via Archimede 139
Roma (Italy)

JOHN O'CONNOR, JR.
5460 KIPLING ROAD
PITTSBURGH 17, PENNSYLVANIA

Dear Edith: Ann Sakhatovalla died suddenly in Carlton House Pittsburgh on Thursday. She had made her home in recent years at La Jolla California

It is the end of a chapter in Art in Pittsburgh — I am very happy to be

Faithfully
John

Sunday
July
27
1958

UNIVERSITY OF CALIFORNIA

The Art Galleries
LOS ANGELES 24, CALIFORNIA

August 21, 1958

AIR MAIL

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am doing a little piece on Marin, Dove, and O'Keeffe for Peter Selz's show. He must have this by the 1st. Will you send me a little biography or catalogue or two on O'Keeffe. Perhaps the catalogue that Jim Sweeney didn't write.

Much haste,

Frederick S. Wight
Director of the Art Galleries

FSW:ys

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

August 4, 1958

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

First of all, welcome home. I hope you had a good trip. And I hope that European and transatlantic weather was better than it has been in Virginia – a preview of Hell!

I should like to thank you and Mr. Allen for the photographs you sent and for Mr. Allen's assistance with the weathervane reproductions. Mr. Battle and I feel that we should delay decision on the sculptures until our whole accessioning program is clarified. We hope to have a decision on this in September or October. May I keep the photographs until then? If this gives you any inconvenience, please write me a note and I shall return them immediately.

I should like to have "Stonewall Jackson" and the Richards Battle Scene here on approval on the first of September. Mr. Humelsine will be away until that date and is the third member of our temporary acquisitioning committee. I dislike delaying decision on the two paintings but I should like to have him see the pieces before we buy them.

I hope to get to New York in November, if not before, and I shall look forward to seeing you then.

With all good wishes and with my thanks for your help.

Sincerely,

Mary Black

Mary C. Black

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[redacted]

July 21, 1958

Mr. Glenn D. Wilson
Buick Motor Division
Flint Retain Store
P. O. Box No 60
Flint, Michigan

Dear Mr. Wilson:

Mr. Rattner forwarded your letter regarding the possibility of exhibiting three to five of his paintings at the DeWaters Art Center.

I am quite certain that Mrs. Halpert, who is in Europe at the present time, will be glad to cooperate with you. She is expected back at the end of this week and the paintings should go off to you on Monday, July 28th, which I hope will give sufficient time to reach you for the opening. We shall however, ask Bulworth, our packers to rush the paintings via Railway Express.

Sincerely yours

THE HACKLEY ART GALLERY

MUSKEGON 4, MICHIGAN

RICHARD YONKERS, DIRECTOR

August 29, 1958

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Your letter of August 16 arrived at the Gallery while I was on my vacation.

The theme of the exhibition, as you know, is "Old Masters of Modern Art", and it covers as far as possible the "pioneers" of America and Europe. Whether these be early or late examples is not as important as that they be typical examples.

Considering an O'Keefe and a Marin, I would be very glad to rely on your good judgement from what you have in stock.

May I ask, in addition to the above, if you might include a good Weber. I note that a Weber owned by your Gallery is now in our district at the Flint Michigan Museum of Art. Is there a possibility that this might be forwarded from their show directly to Muskegon.

I appreciate all your efforts and will you let me know as soon as possible, and I will arrange to have Hayes pick up the paintings for shipment.

Very sincerely yours,

Richard Yonkers

RY:bb

NEW YORK GRAPHIC SOCIETY

Greenwich, Connecticut

August 1, 1958

Attn: Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

At this late date I think it would be best to forget about the Levi, "HUDSON PANORAMA" until next spring, Or until the Federation is through circulating The Portrait Of A Building Exhibit.

Shortly after I talked to you I wrote to the painter in Switzerland and he assured me that he could have the painting back in New York by the first week in September. However, because of plant vacations I would have been unable to return the painting in time even if it had gone directly to him from Pace College. I assume that both Mr. Levi and Mr. Wolfson would still agree to our publishing a reproduction at a later date.

We greatly appreciate all your efforts in our behalf.

Very truly yours,

NEW YORK GRAPHIC SOCIETY

Robert W. Daugherty

Robert W. Daugherty

RWD:gv

7/26/58

Dear Edith -

After having "made the rounds" abroad, thought you might enjoy reading this,

Hope your trip was everything you wished for. Now rest your weary feet.

Am coming along fine, and hope to see you soon. Am looking forward to a blow-by-blow account of your European escapades.

If you can't read this very well, it's because I am writing at a most peculiar angle - somehow these hospital beds have a knack of putting your elbow where your behind should be.

Love,
Harry

AFA

August 6, 1958

Mrs. Richard Black
Registrar, Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Va.

Dear Mrs. Black:

I have just returned from my fascinating trip to Russia, and am now attacking a folder containing an avalanche of mail - including yours of June 25th and July 7th.

As Mr. Allen mentioned, our photographer is on his vacation and I deeply regret that I cannot send you photographs of some fascinating new material I acquired, including a woodcarving of JUSTICE and several others which are really outstanding in the tradition. Is there any possibility that you will be in New York again before September when activities start in all directions, plus return of the various photographers. If it is urgent, I shall ask one of my amateur-photographer friends to make snap-shots of the material I have in mind. Do let me know.

Also, if you wish to have full-size photos of the Cushing vanes - all made exactly as in the 19th century from the original molds, I shall have them mailed to you promptly. And, has Mitch Wilder sent you the photos of the two Civl War paintings? You see, I am trying to catch up...

Best Rehards.

UNITED STATES INFORMATION AGENCY
WASHINGTON

Put Photos Up

July 23, 1958

The Downtown Gallery Incorporated
32 East 51st Street
New York 22, New York.

Attention: Mr. Allen

Dear Mr. Allen:

The U.S. Information Agency wishes to thank you for the photographs used in illustrating the article entitled "Another Side To William Zorach" which you sent to us in answer to our recent request.

Your continued cooperation with the Agency is greatly appreciated.

Very truly yours,

Shelby B. Smith

Shelby B. Smith
Visual Materials Branch
Editorial Division
Press & Publications Service

Enclosure: 5 photographs

Regarding the Brussels catalogue, I don't recall having received a copy, but as you know I do not feel very kindly ~~[illegible]~~ anything relating to Brussels and it would be dishonest for me to participate in any way. Even the USSR museum directors thought we did badly, even with our atrocious taste.

But I am enthusiastic about the AFA sales promotion. Incidentally, thanks for the lead re the Ford Foundation. I had an interview with Mr.D'Arms.

It will be wonderful to see you, and I hope that I can induce Dorothy and you to spend a weekend here at this quiet spot.

Sincerely,

Springfield Art Association

EDWARDS PLACE

700 N. 4TH STREET • TELEPHONE 3-2631 • SPRINGFIELD, ILLINOIS

August 28, 1958

Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Sirs

Our Art Association is interested in purchasing a Charles Demuth water color. Would you please quote prices and send us photograph or catalogue of this available work

Sincerely yours
Lillian Schulze (Mrs.)
Director

MARSHALL & WINSTON, INC.
1054 BROXTON AVENUE
LOS ANGELES 24, CALIF.
TELEPHONE GRANITE 3-1696

July 22, 1958

Mr. Allen,
The Downtown Gallery,
32 East 51st Street,
New Yorl 22, N.Y.

Dear Mr. Allen:

This is just a line to tell you that I have your letter of July 14th in regard to the misunderstanding of the Marin watercolor costs. I can well understand how under the circumstances this could have occured. I wish to assure you that it will not our feelings in the matter nor our decisions in the matter in the slightest. Itcame before we have made any final decisions and so whatever we decide will be based upon prices as given by Mr. Marin. Assure him please that we fully understand the situation.

We got the paintings all safely to Los Angeles, and had the opportunity to have Mr. Marshall, my partner, see the Marins in Aurora, New York. His home is in Roswell, New Mexico and he will be one of the three purchasers if we decide to buy a Marin for the eventual gift to the Roswell Museum.

Thank you again for being so nice to us when we were at the gallery.

Most appreciatively,

Donald Winston

Donald Winston

August 24, 1950

W. S. Budworth & Son, Inc.
424 East 52nd Street
New York 19, New York

Attn: C. W. Johnson

Dear Mr. Johnson:

Enclosed you will find the collection list for The Stieglitz Circle exhibition. Please check with Mrs. Halpert at The Downtown Gallery about the items from Leventhal, Lane Foundation, Currier. I hope that they will all be at the Downtown Gallery but it is possible that they will be sent out here directly.

We understand that you will collect the paintings on or about September 15 and that you will ship them to us soon thereafter by Railway Express. We must have the paintings here by October 3.

Sincerely,

Peter Selz, Chairman

PS:jm
c.c. The Downtown Gallery

The Evansville Press

PO Inst

August 19, 1958

Dear Mrs. Halpert

Thank you for your note. I am always interested in projects that further the role of art in the public consciousness.

I should be very glad to be on your mailing list, but suggest that you check. I think I am already receiving your notices, but am not certain.

Thank you for your interest,

Sincerely

Ruth R. Tager

Mrs. Stephen N. Tager
Art Editor

700 South Meadow Rd.
Evansville, Ind.

THE WILMINGTON SOCIETY OF THE FINE ARTS

DELAWARE ART CENTER BUILDING PARK DRIVE AT WOODLAWN AVENUE WILMINGTON, DELAWARE

BRUCE ST. JOHN, DIRECTOR
CURATOR OF THE PRE-RAPHAELITE COLLECTION
MRS. MARION F. T. JOHNSON
EDUCATIONAL DIRECTOR
MISS JULIA W. ANDREWS, ASSOCIATE
TELEPHONE OL 5-6265

August 5, 1958

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York.

Dear Mrs. Halpert,

Enclosed please find our check for four hundred and fifty dollars ($450.00) in payment for two watercolors by Arthur G. Dove, SPIRAL ROAD and BROWN AND GREEN LANDSCAPE.

We are certainly pleased to add these to our collection of American painters.

The three other Dove watercolors will be shipped to you via Railway Express Prepaid tomorrow.

Best regards,

Sincerely,

Bruce St. John

Bruce St. John,
Director.

Mrs. Edith Halpert, Director
Downtown Gallery
35 East 51 St.
N.Y. N.Y.

Jack Madson
312 W. State St.
Milw. 3 Wis
Aug. 28, 1958

RETURN POSTAGE FOR SLIDES

In a separate package I am sending a collection of photographic slides of my work, painted over the past two years.

I am hoping that you can consider handeling my work, I am not represented in New York at the present time.

Mr. Edmond Lewandowski and Mr. Frank Getlein, Art Editor, Milwaukee, Journal have both expressed enthusiasm for my work and for the Downtown Gallery.

As one of six finalists I have just completed a design for a 13.5 FT. X 96 FT. mural for the Continental National Bank in Lincoln Nebraska.

Included is a list of awards given my work. Of the 16 paintings represented, those which are available are:

DANCER	ZATTO
TAKA	NEVERMORE
TORA	OPUS #7
JANUARY 26	NOCTURN
ASSAULT	NEKO

F

July 30, 1958

To The Director:

Dear Sir,

We have begun to awaken, here in the hinterlands. Newburgh may have its own art gallery in the Fall, probably to be called Fine Stones Gallery.

Downtown represents some of the finest artists of the twentieth century. I should like to show some of them here. Great artists like Kuniyoshi, Shahn and Hopper.

Fine Stones wont, it can't be much, physically, in the beginning, but I am trying to arrange quality exhibits. What kind of arrangements are necessary with Downtown to import an important installation for a month?

I would like to note here that I was a student of Yasuo Kuniyoshi at the Art Students' League, for twelve months, some eight years ago. He was and he is a great artist.

Thank you in advance.

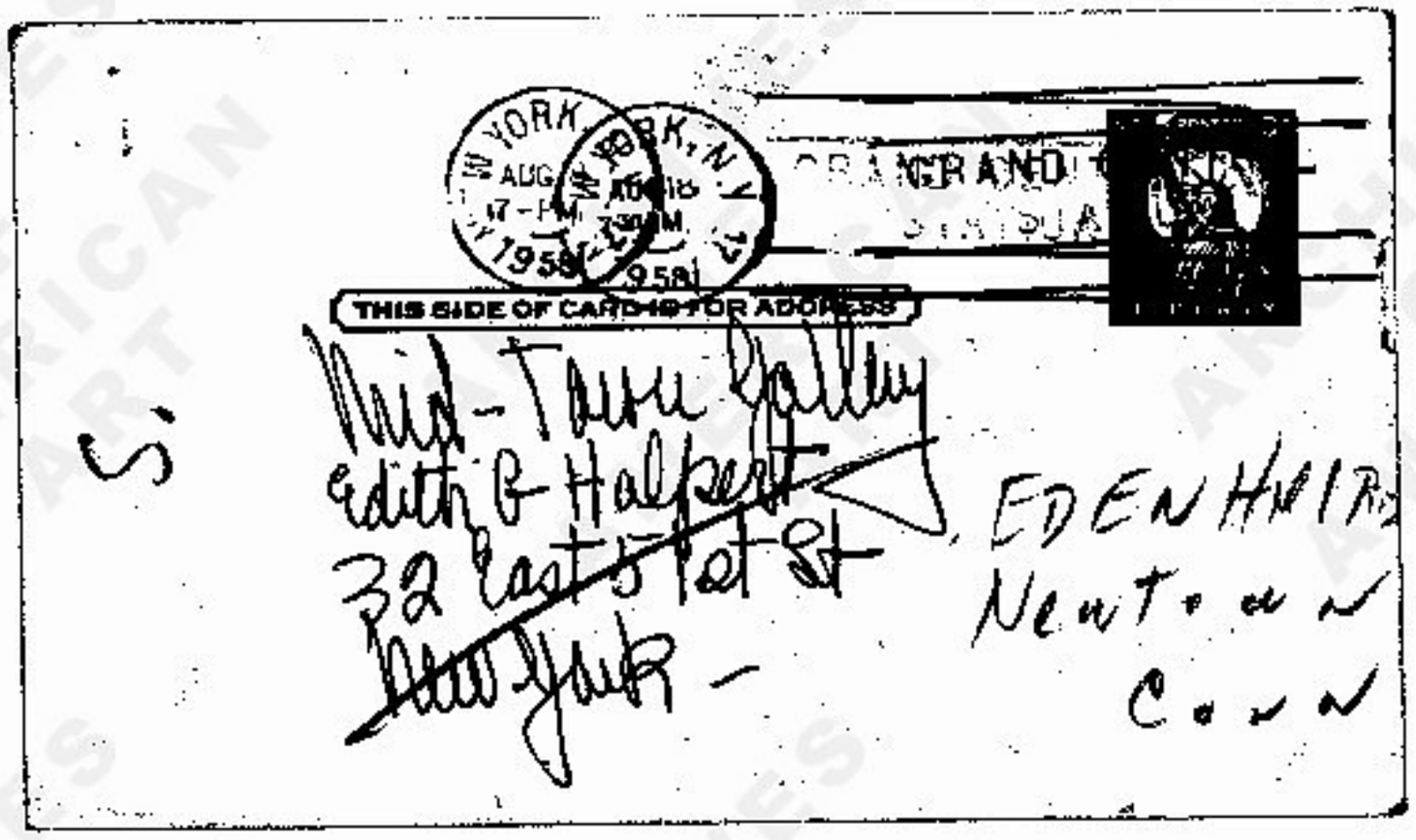
Most sincerely,

Frank F. Salantrie

Frank Salantrie
31 Johnston St.
Newburgh, N.Y.
Tel. 4750

mr 8/3

tior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information y be published 50 years after the date of sale.



FROM THE DESK OF..... ESTHER L. LEVY

Aug. 21, 1958

Dear Edith,

In talking to Helen Kramer about this party, she said she thought you would be interested in seeing Miss Claebout's work.

She is the artist who did the wire angels for the Christmas display at Rockefeller Center several years ago. She will be doing the display there again this year on a different theme.

Her "Underwater Ballet" mural is done in mosaics and wire.

Besides being a very creative artist, Miss Claebout is a fascinating person. I think you'd enjoy meeting her.

It's a long time since

August 27, 1958

My dear Mr. Lane:

Through the kind mediation of Mrs. Edith Halpert of the Downtown Gallery of New York City you loaned us the paintings "That Red One" by Dove, "Schlossgasse" by Feininger, and "Power House" by Spencer to be exhibited in connection with our 26th Annual Fine Arts Festival.

The number of visitors who have come to the Iowa Memorial Union to see this exhibition, as indicated by the number of catalogues distributed, is greater than during any of the exhibitions of past summers.

The paintings which you loaned us will be sent directly to you Railway Express, leaving here Thursday, August 28. The staff of the Iowa Memorial Union has been extremely careful in guarding the show this summer and we believe you will find the pictures loaned us by you to be in as good condition as when we received them. This of course, does not take into account possible damage in transpotation from the State University of Iowa back to you. We should be glad to be apprised whether the paintings were returned to your custody in good condition.

Personally, and on behalf of the State University of Iowa I thank you for the great service you have rendered us this summer.

Sincerely yours,

Director

Mr. William H. Lane,
William H. Lane Foundation,
Standard Pyroxyloid,
Leominster, Massachusetts.

esh/mn

cc: Mrs. Edith Halpert, Downtown Gallery

August 11, 1958

Mr. William G. Smith Jr.,
P. O. Box 7920
University Station
Austin 12, Texas

Dear Mr. Smith:

The gallery is closed for the summer months and will not reopen until after Labor Day.

However, we concentrate entirely on the ten artists listed below and do not plan to add any additional artists to our roster.

The sketches you sent us are being returned.

Sincerely yours

August 26, 1958

Miss Anne Loveland Meyering
14 East 60th Street
New York, N. Y.

Dear Miss Meyering:

Much as I should like to be of assistance to you, the painting referred to in your postcard does not fit in at all with our specialty of American art. I would suggest, therefore, that you communicate with Hirschl and Adler.

Sincerely yours,

EEH:pb

MICHIGAN		
Detroit	The Detroit Institute of Arts	Artists
	Detroit Symphony Orchestra	Peforming musical artists
MINNESOTA		
Minneapolis	Walker Art Center	Artists
NEBRASKA		
Lincoln	The University of Nebraska Art Galleries	Artists
Omaha	Omaha Community Playhouse	Playwrights
NEW YORK		
New York	American Federation of Arts	Artists
	New York Philharmonic	Performing musical artists
OKLAHOMA		
Tulsa	Tulsa Little Theatre	Playwrights
PENNSYLVANIA		
Erie	Playhouse	Playwrights
Pittsburgh	Carnegie Institute, Department of Fine Arts	Artists
	Carnegie Institute of Technology, Department of Drama	Playwrights
	Pittsburgh Symphony Orchestra	Performing musical artists
TEXAS		
Dallas	Margo Jones Theater '58	Playwrights

(MORE)

Mrs Nadia K I R O
c/o BORIS M. KIRO
14. RUE BRÉMONTIER
PARIS - XVII

TEL. WAGRAM 71-67

Paris, August 22, 1958

Mrs Edith HALPERT,
Downtown Gallery,
32 East 51 Street,
NEW YORK CITY.-

Dear Madam,

I got your name through Mr. Neuberger (100 Broadway, N.Y.C.) and I am writing to you from Paris in order to inquire if you would be interested to find some buyers for the following pictures which are in my possession and are my entire property.

Though I think that you are specialized in modern paintings, but nevertheless I suppose that you might have some valuable connections with provincial Museums or private collectors through the United States for those pictures.

I°) "The toilet of Venus" attributed to François BOUCHER by professor Louis Réau of the Sorbonne and Member of the Institut de France (Academie des Beaux-Arts).- This painting is on canvas and mesures I metre 58 cm. on I metre.- It is listed in the Catalogue of Boucher's works published in 1907 by André Michel, professor of the "Ecole du Louvre" and Curator of the French National Museums.-

2°) "The bath of Venus" by Tintoretto, I metre 70cm. on Im.20cm., authentified by the well known Italian expert professor Giuseppe Fiocco of the Padua University as well as by the German expert Doctor Hans Wendland.-Mr. Theodore Rousseau of the Metropolitan Museum has seen this particular picture in Paris and has told me that it would be very suitable for some U. S. Museums in other towns that the N.Y. Mentropolitan which possesses already some Tintoretto's paintings.

Besides these 2 pictures, I have also two Cezanne's and one Pissarro's paintings, all authentified by the very well known, in France and abroad, expert Mr. André Schoëller, who was during all his life the only one greatest French expert of Impressionist School.- Though these paintings are not listed in the Venturi's catalogues as works of an early period of these masters, they were also authentified by Cezanne"s son ("Te landscape") and an official expert of the French Court of Justice in Paris ("Nature morte").

If in principal you think that you might be inte-

UNIVERSITY OF CALIFORNIA

The Art Galleries
LOS ANGELES 24, CALIFORNIA

August 21, 1958

AIR MAIL

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The Whitney Museum would like the loans for the Dove Retrospective Exhibition in the building by September 15. We have asked W. S. Budworth and Son to be in touch with you and to pick up from the Gallery, your own and the painting belonging to William Dove. I enclose a list of the paintings. I also enclose a schedule of the exhibition.

With all best wishes,

Sincerely yours,

Frederick S. Wight
Director of the Art Galleries

FSW:ys
Enclosures

326 West Prospect Ave.
State College, Pa.
July 24, 1958

The Downtown Gallery
32 East 51 Street
New York, New York

Gentlemen:

May I have your permission to have three photostatic copies made of each of the following reproductions from publications of yours? I wish to use them for inclusion in three typed copies of a Master's thesis on American Watercolor which I am preparing at the Pennsylvania State University.

From the publication George O. "Pop" Hart, copyrighted by the Downtown Gallery in 1928:

1) Tahiti Girl, Tahiti, 1903
2) The Mississippi, New Orleans, 1924
3) Riding Ponies, Palisades Amusement Park, 1926

From the O'Keefe Exhibition Catalogue, Watercolors 1916-1917, Feb. 25 to Mar,22, 1958:

1) Cover Reproduction No. 50.
2) No. 4.

Would a footnote beneath the photostatic copy suffice or would you prefer special mention in the acknowledgments?

I would appreciate your consideration.

Sincerely,
Ruth G. Ratico
(Mrs) Ruth G. Ratico

Mr. Harris Prior
Director, A F A
1083 Fifth Avenue
New York 28, N.Y.

Dear Harris:

Well, I finally returned from the most fabulous trip I have yet experienced and it has taken me days to readjust myself to reality and to the factthat but for my mother's adventurous spirit I might be paying high ways in Odessa. Fortunately, I maintained a diary, as much would have evaporated or seemed fictitious to me.

In any event, I have your letter regarding the sales promotion, and want to report that I do have some suggestions. Since I am still in an un-working mood, I decided to take a quick trip to the Cape (with a peek at the Walter-Christ (that is the current Cape nickname) museum and show, but shall return late next week. I can arrange a date with you some day the week of the 25th - at your convenience. On the other hand, it would be wonderful if you and Dorothy could spend a week-end with me in Newtown, as of the 22nd or 29th. It takes about an hour and 38 minutes by train. My telephone number is Garden 6-4508. If you cannot call me before Sunday evening, please write to the above address and I shall 'phone you when I return.

Rochette Parzini
E 78 St.

than you quoted price of $2500.00 — could you come down to about $2000? If we can't come to some arrangement we'll send it back separately (or bring it).

Very truly yours,

William P. Wood

MEMO re: Phone conversation with Dr. Peter Selz, Pomona College Art Gallery
Claremont, California
date: 8/14/58 12:30 p.m.
via: pb

Dr. Selz said just spoke with EGH in country, has 3 messages:

1) he just received the photos and thanks verymuch

2) we are to arrange to pick up from Bernard Heineman, 15 Bank Street, Demuth's Rue du Singe qui Pêche, 1921, bring and keep it here at DTG for pick-up by Budworth on (estimated) 9/15 along with all other pix going to Pomona; Mr. Heineman leaving for California tomorrow, so urgent.

3) what is full name and address of Currier who owns Demuth's Plum and Apples, so Selz can write to ask for permission to borrow for show?

Re: 2) no answer at 15 Bank (CH 2-5202); Mr. H out for lunch from his office (LO 3-4500), will call back; so reported to Dr. Selz, who said to leave message for him at Dorset (CI 7-7300) re outcome (see below)

Re: 3) Mr. Currier's secretary, at his office (JU2-2683), gave me, and I relayed to Dr. S., " " address in Brookneal, Virginia (Staunton Hill Farm), where he is vacationing

Re 2) 3:20 p/m. Mr. Heineman called back; said they would be back on the 10th of September, which he felt would be plenty of time and that it would make more sense for us to pick the painting up then; suggested I make a note to call him on the 10th or the 11th. I have put it on calendar and called and left message for Dr. Selz.

MEMO re: Phone call from Harry Salpeter (MU 8-5659)
date: 8/14/58

He would like to talk to EGH about "a matter" not urgent enough to bother her in country but still would appreciate opportunity and will try 25th on 25th again. Is at gallery 12-5.

August 26, 1958

Miss Irene Fee
Barry
Illinois

Dear Miss Fee:

Because the gallery was closed and I was away during the summer months my reply is necessarily delayed.

If you would like to send me a photograph of the painting referred to in your letter, I shall be very glad to make a suggestion about its market possibilities. The gallery reopens after Labor Day.

Sincerely yours,

BH:pb

August 27, 1958

Mrs. Louise Hellstrom
Woodstock
New York

Dear Mrs. Hellstrom:

Mrs. Halpert has been almost constantly on the wing or tied down with house guests since her return from abroad and now realizes, although she had hoped she might get a chance to drop over to Woodstock, that even such a relatively short side-trip is going to be out of the question with the gallery reopening again so soon now.

She has asked me to check with Mr. Allen here at the gallery and to let you know the name of the Woodstock Delivery Service which in the past has made deliveries of paintings and, he believes, has a regular, perhaps weekly, delivery service to New York. Mrs. Halpert suggests that you endeavor to get in touch with them and, if possible, send for her consideration the Stella and the Demuth paintings you mention in your letter. I do not believe she would be interested in the Surrealist watercolor because of her concentration upon the work of American artists.

If, as we hope, you succeed in making arrangements to have the Stella and the Demuth dispatched, you might drop us a postcard letting us know when to expect them.

Sincerely yours,

Margaret M. Babcock

August 22, 1966

My dear Mr. Clancy:

Through the kind mediation of Mrs. Edith Halpert of the Downtown Gallery of New York City you loaned us the paintings "Midsummer Caprice" and "The Tile Roof" by Burchfield and "Girlie Show" by Hopper for our exhibition in connection with the 20th Annual Fine Arts Festival here at the State University of Iowa.

The number of visitors who have come to the Iowa Memorial Union to see this exhibition, as indicated by the number of catalogues distributed, is greater than during any of the exhibitions of past summers.

The paintings which you loaned us shall be shipped to W. S. Budworth and Sons 424 West 52nd Street, New York City, on Thursday, August 28, along with instructions to deliver the pictures to your gallery after September 1. The staff of the Iowa Memorial Union has been extremely careful in guarding the show this summer and we believe you will find the pictures loaned us by you to be in as good condition as when we received them. This of course, does not take into account possible damage in transportation from the State University of Iowa back to you. We should be glad to be apprised whether the paintings were returned to your custody in good condition.

Personally, and on behalf of the State University of Iowa I thank you for the great service you have rendered us this summer.

Sincerely yours,

Director

Mr. John Clancy,
Rohn Gallery,
583 Fifth Avenue,
New York 22, New York.

eeh/ms

cc: Mrs. Edith Halpert, Downtown Gallery

8/9/88

Dear Edith -

Eureka! I am home, having been released from prison (the hospital) at noon today. I will have to spend a few weeks at home, so the doctors say.

You must be exhausted from your "vacation", and it will probably take the rest of the summer for you to return to normalcy. However, I'm sure that if you were to make the decision again, you would still venture the trip. I can hardly wait to hear all about your experiences.

I was very pleased to receive your delightful letter;

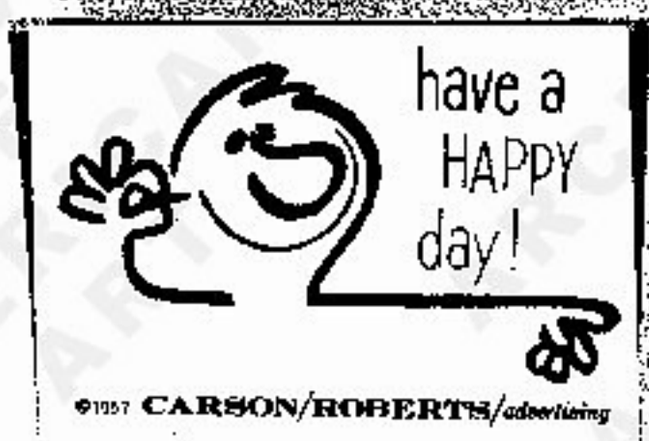
CARSON / ROBERTS / INC *Advertising*

Member of American Association of Advertising Agencies

July 23, 1958

Air Mail

Mr. Ben Shahn
1 Walker Street Place
Cambridge, Massachusetts



Mr. Shahn...

A friend of mine owns one of your lithographs...a boy eating an ice cream cone. I'm sure you know the one I mean.

I've admired it since the day he purchased it and would like to have one like it. Can you tell me where I might purchase this lithograph and how much it will cost?

Thank you for your kind cooperation.

Cordially,

Cy Schneider

Cy Schneider

8811 Alden Drive · Reply to P.O. Box 48458 Briggs Station · Los Angeles 49 · BRadshaw 2-8366

August 26, 1958

Rev. Anthony Lauck, C.S.C.
University of Notre Dame
Notre Dame, Indiana

Dear Professor Lauck:

I stopped off at the gallery and picked up some of the accumulated mail which included your letter of June 30th, brought to my attention with the carbon of its acknowledgment.

I shall return on September 3rd when the galleryr opens and it will be a pleasure to meet you when you come in during your visit.

Rather than suggest specific examples, it would be a much better idea for you to make a personal choice. Won't you please let me know when you plan to come in?

Sincerely yours,

EH:pb

James Madison Kemper

August 14, 1958

Mr. William Kemper
220 Commerce Building
Kansas City 6, Mo.

Dear Bill:

Well, the Russians didn't keep me, and I must say I was for New York to Odessa, plus Leningrad and Moscow. It was a fabulous experience; I saw and heard much more than most tourists as I insisted on traveling solo and dismissed my guides consistently. Much was interesting and much rather frightening.

I talked with Zorach and he came through with a perfectly wonderful idea. Enclosed you will find a photograph of a monument model he conceived for the World's Fair where it was used in plaster. It is called "Builders of the Future", a most appropriate theme for your purpose. The young man in the foreground actually resembles your nephew. After seeing the newspaper clipping, Zorach felt that the sculpture had to be about 12 to 16 ft. in height to maintain the scale. He would enlarge this group in stone - either Tennessee marble or Indiana Limestone, both ideal for mid-western climatic conditions outdoors. Among the many monuments in the former material are the marine monument in Columbus Circle and the figures on the Bronx Court House, as well as others throughout the country. Since he has the model of "The Builders of the

THE AMERICAN FEDERATION OF ARTS

1083 FIFTH AVENUE · NEW YORK 28 · NEW YORK · SACRAMENTO 2-2452

Founded 1909
Incorporated 1916
as a non-profit
Educational Institution

August 11, 1958

Mrs. Edith Gregor Halpert
Director
American Folk Art Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I am writing to you as one of the lenders to the art exhibitions in the U.S. Pavilion at the Brussels World's Fair.

The American Federation of Arts was requested by the Government to produce 20,000 copies of the Catalog for these exhibitions, a copy of which you have received from the Commisioner General's office. Insufficient funds were provided with which to do this job, and it now appears that the sales in Brussels will fall short of the number printed. The Federation and those who were good enough to underwrite a part of the costs face a serious financial loss, therefore, as a result of having performed what most people agree to have been a useful service.

I should like to request that you give consideration to helping out with this situation by purchasing as many Catalogs as you can use at actual cost, which is 60¢ per copy. I would appreciate any help you can give us in this matter.

Very sincerely yours,

Harris K. Prior

Harris K. Prior
Director

HKP:l

August 27, 1958

Dear Mr. Johnson:

Five boxes of paintings, containing 33 paintings, will be sent to you EXPRESS PRE PAID from the School of Fine Arts, State University of Iowa, Iowa City, Iowa on Thursday, August 28. As stated in another letter to you under this same date (August 27) a requisition requesting your services to unpack and deliver the paintings to the proper galleries in New York City has been sent to the Business Office of the University. As most of the art galleries are closed until September 1, we ask that you do not make delivery of the paintings to the galleries until after that date.

Attached please find the Delivery Instructions sheet for returning the pictures to their respective galleries. We should be glad to receive a confirmation from you when the paintings have been returned to the galleries.

Sincerely yours,

Director

Mr. C. W. Johnson,
W. S. Budworth & Son, Inc.,
424 West 52nd Street,
New York 19, New York.

esh(mn)

cc: Mrs. Edith Halpert, Downtown Gallery

THE FORD FOUNDATION
477 MADISON AVENUE
NEW YORK 22, N. Y.

PROGRAM IN HUMANITIES
AND THE ARTS

July 23, 1958

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

As you may be aware, one objective of the Ford Foundation's Program in Humanities and the Arts is to stimulate creativity in the various arts by enhancing opportunities for talented persons at critical stages in their careers. Decisions as to the types of aid offered are made after the Foundation has had the advice of leaders in the separate fields. Final selections of the recipients are made by a panel of artists and critics acting privately as consultants to the Ford Foundation. Candidates for selection are nominated by qualified persons in each field throughout the United States. Direct applications are not entertained.

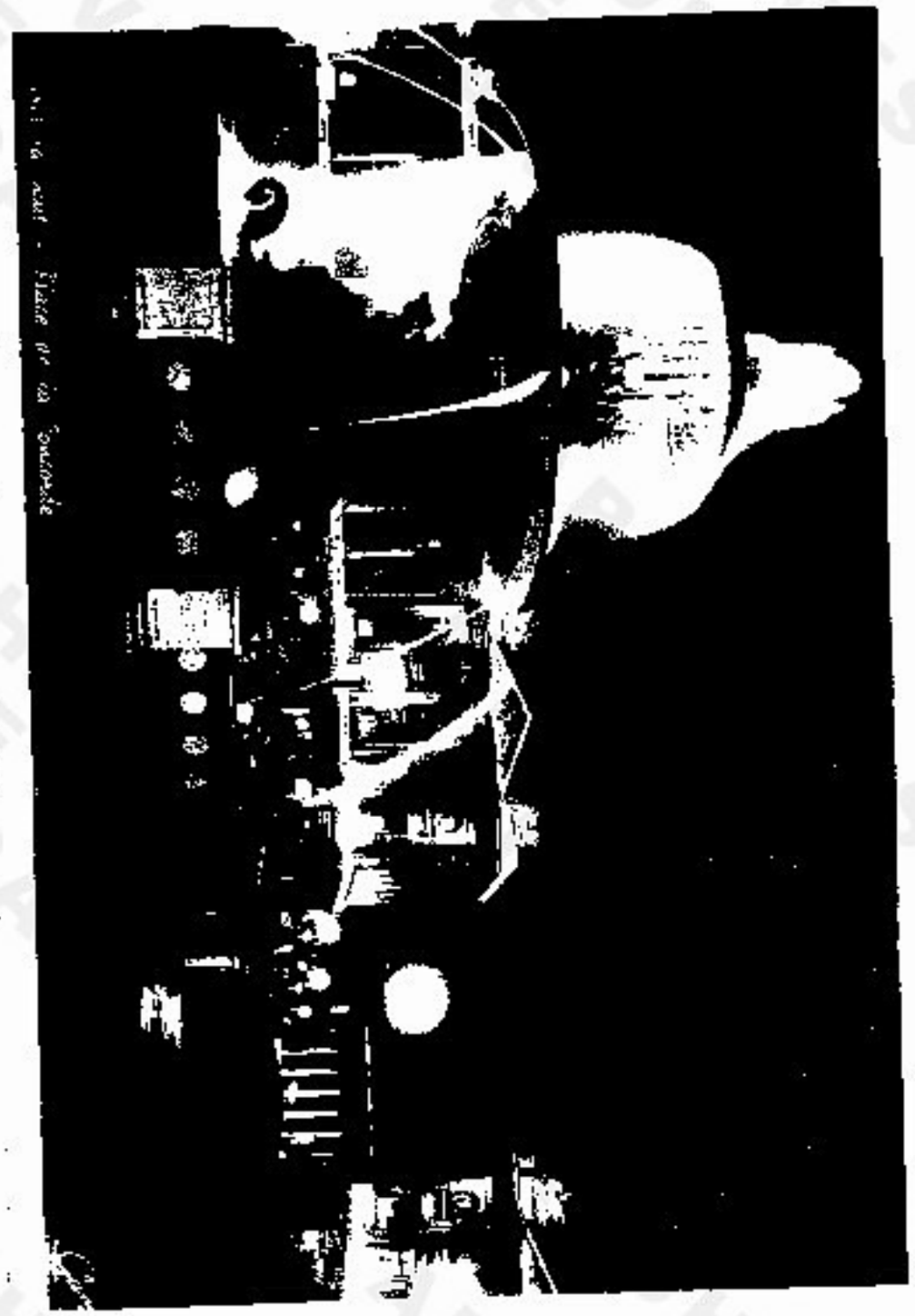
At this stage in our program, we invite you to nominate not more than three American painters, sculptors and related artists, e.g., printmakers, (United States citizens) for grants designed to enable them to concentrate upon their creative work. Nominations should be received no later than September 25, 1958, addressed to:

Ford Foundation Program for Artists
The Ford Foundation
19th Floor
477 Madison Avenue
New York 22, New York

Artists to be eligible for nomination must be thirty-five years of age or older and at a stage in their careers when time in which to concentrate upon their work would conceivably promise the execution of significant artistic creations. Ten artists will be finally selected and offered grants-in-aid of $10,000 each. Recommendations will be made solely upon the criterion of merit in the first instance, but each candidate's need for outside assistance will be considered by the Foundation before an award is made. It is the Foundation's hope to free artists to concentrate upon their work for a period of at least one year.

We are requesting nominations from a large number of persons in the field of the fine arts. When these have been analyzed, and the nature

Marin:	White Mountain Country	W.C.	
	Sea with Figures	W.C.	
	Sunset	W.C.	
O'Keeffe	Morning Sky	W.C.	
	Portrait - W - No. 1	W.C.	
	Chicken in Sunrise	W.C.	
	Red & Green	W.C.	
	Starlight Night	W.C.	
	Dark Iris No. 2	Oil	
	Purple Hills near Abiqui	Oil	
Weber:	Rabbi	Oil	
✓	Tranquility	Oil	(Weber)
LANE FOUNDATION			
O'Keeffe	Patio with Black Door		Check with Downtown Gallery
CURRIER			
✓ Demuth:	Plum & Apples		Check with Downtown Gallery



5901 West 69th Street
Overland Park, Kansas
August 18, 1958

THe Downtown Gallery
32 East 51 Street
New York, New York

Dear Sirs:

I am interested in gallery work and wonder if you have a position open.

In June 1958, I graduated from Newcomb College, Tulane University where my major fields were French and art history. These were in part pursued during the school year 1956 - 57 which I spent studing at the Sorbonne in Paris.

I will appreciate your suggestions on getting started in the field.

Sincerely,

Eleanor W. Munger

Eleanor W. Munger

Esperance, N.Y.
August 7, 1968

Dear Mrs. Halpert,

In the hope that you are still on the look-out for young artists I would like to bring to your attention the work of Cook van Gent.

Enclosed you find a catalog of her Smithsonian-show that is presently touring the U.S. museums and on Sept. 16 (through Oct. 5) an exhibition of her recent work is scheduled to open at (Duveen) Graham, 1014 Madison Ave., N.Y.

Cook's contract with Duveen — for as many pictures for as much money a year — terminated last March and we are looking around for another gallery. Would her work interest you? We would like to stick to the same kind of a contract since we feel that it is the ideal way for the dealer and the artist both to profit: for the dealer through higher returns on sales and for the artist through undistributed work. However, to be fair, I will have to mention to you that Cook's work isn't easy to sell. In 1948 she stopped painting in the expressionistic-abstract and developed after that a style of her own. With the present current of art-in-vogue running more and more to the non-committal abstract, the role of Cook's work is an uphill fight in which only a strong and interested

August 16, 1958

Mr. Richard Yonkers
Director, Hackley Gallery
Muskegon, Michigan

Dear Mr. Hackley:

Although the gallery is closed during the months of July and August, your letter was forwarded to my summer home.

Indeed, we shall be glad to cooperate with you in your exhibition plans, as we specialize in the "Old Masters of Modern Art" - note list below. However, since I shall not return to New York until the first week in September, I can give you no specific titles of Marin and O'Keeffe or any of the other artists you may wish to add to your list. Also, if you will give me some idea of other inclusions, it will help me considerably, as well as approximate periods you have in mind - early or late examples depending on the emphasis you wish to place on the exhibition as a whole.

I shall be away on a trip until the latter part of next week, but shall return to the following address if you wish to write to me before the gallery reopening on the 3rd.

Eden Hill Road
Newtown, Conn. Phone: Garden 6-4508

Sincerely yours,

P.S. Pardon the bad typing. This is not my forte.

Miss Marian Willard
August 27, 1958

P.S. According to the list Mrs. Edith Halpert of the Downtown Gallery sent us, the painting "Rue St. Jacques" by Feininger belongs to your gallery. However, on the shipping list sent us from W. S. Budworth and Son it is indicated that they picked the painting up at the residence of Mrs. Julia Feininger, 235 East 22nd Street. As we are not certain who should receive the painting, we are asking Budworth and Son to return it to you. If the painting should go to Mrs. Feininger, would you please see that it is returned to her. Thank you.

E.E.H.

August twenty-first,
1 9 5 4

Dear George:

Am I proud! Ever since HOUSE BEAUTIFUL came out I wanted to write to you and tell you how delighted I was that the pictures and text were accompanied by "the award winning New England house". I am so pleased that the names of the jurors were listed, together with their remarks. All in all, I have been puffed up considerably. As a matter of fact, I was delighted also with the statement made: "brought the grace of New England tradition to full and useful life in terms of the mid-20th Century". That, as you know, has been my feeling right along and I still hope the exhibition we discussed will take place.

Harvard Arnanson, Director of the Walker Center, and the Museum at the University of Minnesota were very much impressed with the plan and I am still hoping that a museum will very shortly have enough imagination to see it through. Frankly, none of the museum people with whom I have discussed the matter, are on solid ground because they are really unfamiliar with the "tradition" as applied to architecture, furniture, glass, etc. My last suggestion was that the museum select one authority in each category to supervise it.

May I suggest once again - and I hope you are not bored - that you send your books of photographs to Arnanson at his temporary address (until September first) which is as follows: c/o Mrs. James M. Yard, Ohmee Hill, Brookfield Center, Connecticut. He is a brilliant guy and, with that material, will no doubt get some hot ideas.

Of course, if I could induce you and Joan to visit me in Newtown we could really have a session with Arnanson as well, since he is about ten miles distant from me. How about it? If you could make it during the week of the 30th, it would be fine. If not, I could arrange to return to Newtown from a little trip I have to make so that I can see you and Joan on Friday, the 27th, for the weekend. Perhaps I could get the Gerstens at the same time and we could have a Boston tea party. Do let me know as soon as you can. I shall be at the gallery all day Monday but you can leave a message with Lawrence if you wish (in my absence).

My affectionate regards.

July 28, 1958

Mr. W. Brooks
Corper tion Tax Section
State of N. Y. Dept of Taxation & Finance
80 Centre Street
New York 13, N. Y.

Dear Mr. Brooks:

I am replying to your letter of July 16, 1958 addressed to Mrs. Edith Halpert re the 32 East 51st Street Corporation.

Mrs. Halpert is in Europe until September, and I am forwarding this letter to our accountant, Mr. J. D. Levenson of 165 Broadway, New York.

Sincerely yours

[redacted]TH ANNIVERSARY
DES [redacted]OINES ART CENTER
GREENWOOD PARK, DES MOINES 12, IOWA, CR 7-4405

August 15, 1958

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I hope by the time you receive this letter that your painting by Tamayo, "Mascara Roja, 1940", will be back in your hands.

I have checked our shipping schedule and the picture was in the last box to leave here for New York. The Railway Express Company picked it up on August 1, for shipment and delivery to Berkeley Express.

The Berkely Express Company was sent a list to help them deliver the pictures back to the right galleries. Your picture was listed as to be delivered to you at the Downtown Gallery. I am writing to them too at this time so that they might check.

I am sure that the picture must be at Berkeley as we have not received word that any other picture in the same box was missing.

Please let me know if you have not received the picture or if you do not within a day or two of receiving this letter so that we might have it traced further.

Sincerely,

Jean E. Hantz

(Mrs.) Jean E. Hantz
Registrar

Christ-Janer

THE PENNSYLVANIA STATE UNIVERSITY

UNIVERSITY PARK • PENNSYLVANIA

SCHOOL OF THE ARTS
MUSIC • ART • THEATRE
OFFICE OF THE DIRECTOR

August 22, 1958

Dear Edith:

You may have read the NEW YORK TIMES release on Tuesday, so you know what we talked about as a possibility last June is now a reality. Our home address will be:

POL

Willoughby, North
Apartment 1713
185 Hall Street
Brooklyn 5, New York

One of the most heart-warming anticipations we have is that you will be a neighbor again and that there will be many happy days that we will spend together. We think you know how close Virginia and I feel to you and how sincere is this expression of friendship.

We want to hear about your trip to Russia. We did plan a little bit to see you this month, but you can imagine how desperate the pressure is now; we worked in summer session until last week and we are now facing the movers. Anyway, we will see you soon.

With love from us both,

Yours faithfully,

Albert Christ-Janer

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

30 Rockefeller Plaza
New York 20, N.Y.

Room 5600

July 15, 1958

Dear Sirs:

In February 1952 Mr. David Rockefeller purchased from The Downtown Gallery two paintings:

"Maine Islands #2" by William Zorach
"Midtown, New York" by John Marin

In completely recataloguing Mr. Rockefeller's collection of paintings, we find we have no photograph of these paintings. Would you be able to furnish us with two photographs of each no larger than 8 x 10 inches?

Your help in supplying this material will be much appreciated.

Sincerely,

Richard H. Dana

Richard H. Dana

The Downtown Gallery
32 East 51st Street
New York, New York

August 13, 1958

Mrs. M. C. Draper
Woods Hole
Massachusetts

Dear Mrs. Draper:

Thank you for your letter. Your idea of starting the O'Keeffe painting at the Brooklyn Museum is indeed an excellent one and I can think of no safer place. You may relax about it entirely, as it is in mighty good company with many valuable masterpieces.

In reply to your query about payment for the painting, you may do so now or later if more convenient. O'Keeffe has had a extraordinary year, breaking all records, but artists are always pleased to receive money. Again, it depends entirely on your wishes in the matter.

I hope that when you return to New York, I shall have the pleasure of seeing you. Also, if you would like to have the provenance of the painting - where it has been exhibited and reproduced, please let me know, and we shall be happy to supply the information for your records.

Sincerely yours,

August 13, 1958

Mrs. M.C. Draper
Woods Hole, Massachusetts

My dear Mrs. Draper:

Thank you for you !

W. 7 Iowa

August 27, 1958

My dear Mrs. Walters:

Through the kind mediation of Mrs. Edith Halpert of the Downtown Gallery of New York City you loaned us the paintings "E" by Hartley, and "Oedipus at Colonus" and "Beach" by Knaths to be exhibited in connection with our 20th Annual Fine Arts Festival.

As is the usual procedure during these Fine Arts Festivals, paintings were purchased for the Permanent Collection of the State University of Iowa from this exhibition. We were very pleased to be able to add one of the pictures which you loaned us to our collection this year, Marsden Hartley's "E".

The number of visitors who have come to the Iowa Memorial Union to see this exhibition, as indicated by the number of catalogues distributed, is greater than during any of the exhibitions of past summers.

The two paintings by Knaths which you loaned us shall be shipped to W. S. Budworth and Son, 424 West 52nd Street, New York, on Thursday, August 28, along with instructions to deliver the pictures to your gallery after September 1. The staff of the Iowa Memorial Union has been extremely careful in guarding the show this summer and we believe you will find the pictures loaned us by you to be in as good condition as when we received them. This, of course, does not take into account possible damage in transportation from the State University of Iowa back to you. We should be glad to be apprised whether the paintings were returned to your custody in good condition.

Personally, and on behalf of the State University of Iowa I thank you for the great service you have rendered us this summer.

Sincerely yours,

Director

Mrs. Florence Walters,
Paul Rosenberg & Co.,
20 East 79 Street,
New York, New York.

eeh/mn

cc: Mrs. Edith Halpert, Downtown Gallery

Univ. of Calif.

Department of Art

August 25, 1958

[redacted]

AIR MAIL

Mr. William Dove
Care of The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Bill:

W. S. Budworth and Son have been asked to pick up the loans for the Arthur G. Dove Retrospective Exhibition which opens at the Whitney Museum on September 30. The Museum requests that the paintings be delivered to it by September 15.

I imagine that you go by the Downtown Gallery sufficiently often and that it would be no difficulty for you to bring the painting, A CROSS IN THE TREE, to the Gallery before the Budworth pickup. I have accordingly alerted Edith that she may expect this painting with the Downtown Gallery consignment.

I enclose a schedule with the dates as you may perhaps wish to see the exhibition in more than one place or call it to the attention of your friends.

You should be receiving a complimentary copy of the catalogue from us shortly before the opening of the exhibition in New York.

Again, may I extend our thanks for your generosity to us here and to all the participating institutions.

Sincerely,

Frederick S. Wight
Director of the Art Galleries

FSW:ys
Enclosures

cc: Mrs. Edith Gregor Halpert

[redacted]

August 14, 1958

Air Mail

Dear Miss Willard:

Mr. George F. Stevens, Assistant Director of the Iowa Memorial Union here at the State University of Iowa, wrote you on August 7 requesting confirmation of your letter of August 5 to Mr. Robert J. Fusilio in re permission for Mr. Fusilio to purchase the painting "Tropicalism" by Tobey which is now on exhibition here at the Iowa Memorial Union in connection with our 20th Annual Fine Arts Festival Exhibition, and to take the picture with him when he returned to Florida this week. To date we have not received any communication from you confirming this letter to Mr. Fusilio and permitting us to release this picture to him.

We tried unsuccessfully to reach you by phone the first of this week, and in an effort to secure further information as to where we could reach you we called Mrs. Edith Halpert of the Downtown Gallery in New York. As she was the one who brought this exhibition together for us, we felt she might be able to tell us where we might reach you. Mrs. Halpert was unable to give us any information, but did try to contact you herself. Mrs. Halpert called us on August 13 and informed us she could not reach you. However, she had read the copy of Mr. Stevens letter to you and a copy of your letter to Mr. Fusilio which was sent to her under date of August 7. She stated that as we did have a copy of your letter of August 5 to Mr. Fusilio she felt we could consider this as our "release permit" and allow Mr. Fusilio to take the picture.

As Mr. Fusilio planned to leave for Florida the same day that we talked with Mrs. Halpert, we allowed him to take the painting with him.

I am writing to you at this time to inform you of the release of the painting "Tropicalism" to Mr. Fusilio, and to request that you write us a confirmation of the action we have taken.

Thank you.

Sincerely,

(Mrs.) Mary Newton
Secretary

Miss Marian Willard,
Willard Gallery,

cc: Mr. George F. Stevens
Mrs. Edith Halpert

August 26, 1958

Mr. Oraqio Fumagalli
Curator, Tweed Gallery
University of Minnesota
Duluth Branch
Duluth 11, Minnesota

Dear Mr. Fumagalli:

The Gallery, as you may know, is officially closed during the months of July and August. This year Mrs. Halpert took advantage of the vacation period to go abroad and we do not expect her at the Gallery until after Labor Day, at which time your letter will be called to her attention.

Meanwhile, it would be helpful if you could let us know what success you have had in obtaining the paintings from the collectors listed.

Sincerely yours,

Margaret M. Babcock

MMB/pb

State Univ. of Iowa

August 7, 1958

Mr. Marian Willard
Willard Gallery
23 West 56th
New York City 19, New York

Dear Mr. Willard:

Mr. Fusillo has showed us the letter he has received on your stationary authorizing his purchase of Tobey's "Tropicalism" which is now on exhibit in our building.

Dr. Harper, the Director of the Union, is at present in Europe. On his behalf I would like to request that you send us an official authorization to turn this painting over to Mr. Fusillo. I do not feel that we can release it unless we have such authorization directly from you.

Inasmuch as Mr. Fusillo is desirous of leaving town on Wednesday of next week, August 13th, it would be appreciated if you would give this matter your immediate attention.

Thanking you in advance for your concern in regard to this matter, I am

Sincerely yours,

George F. Stevens

GFS:jj

cc: Mrs. Edith Halpert
Dr. Earl E. Harper
Mrs. M. LeVois

Region 7	Wisconsin, Minnesota, North Dakota, South Dakota	Walker Art Center Minneapolis, Minnesota
Region 8	Iowa, Missouri, Kansas, Nebraska	The University of Nebraska Art Galleries Lincoln, Nebraska
Region 9	Alabama, Mississippi, Arkansas, Louisiana, Oklahoma, Texas	Fort Worth Art Center Fort Worth, Texas
Region 10	New Mexico, Arizona, Nevada, Utah, Colorado, Wyoming	Colorado Springs Fine Arts Center Colorado Springs, Colorado
Region 11	California	California Palace of the Legion of Honor San Francisco, California
Region 12	Montana, Idaho, Oregon, Washington	Seattle Art Museum Seattle, Washington

July 27, 1958

STATE UNIVERSITY OF IOWA IOWA CITY

School of Fine Arts

August 27, 1958

My dear Mrs. Halpert:

Listed below are the names of 17 paintings which were loaned us through your gallery for exhibition in connection with our 20th Annual Fine Arts Festival here at the State University of Iowa.

These paintings will be sent to W. S. Budworth and Son, 424 West 52nd Street, New York City, on Thursday, August 28, with instructions to deliver the paintings to your gallery after September 1.

Artist	Title
Dove	Snow on Ice
Davis	Pochade
(1)Hartley	Mt. Katahdin, Autumn No. 2
Karfiol	In My Studio
Kuniyoshi	Festivities Ended
(2)Levine	Pawnshop
Marin	The Written Sea
(1)Marin	Street Movement, New York City
O'Keeffe	Black Door With Snow
O'Keeffe	Black and White
Rattner	Moses "I Am"
(1)Rattner	Jewelled Christ
Shahn	Obsession
(3)Sheeler	Continuity
Spencer	In The Cabin
(4)Weber	Flute Soloist
Weber	Sabbath

(1) These three paintings are from the private collection of Mr. and Mrs. Milton Lowenthal. We have instructed W. S. Budworth and Son to contact you for instructions on returning these paintings to the Lowenthal residence.

(2) This painting was obtained directly from Mr. Levine's studio, therefore we are instructing Budworth and Son to return it directly to Mr. Levine.

34 Pioneer Road,
Holden Massachusetts.

Sunday, August 10, 1958.

Dear Edith;

Welcome home! I hope Russia was fascinating....and cool!

Enclosed is my check for what I believe is the balance due on the Rattner, "Ascending Hands". Please ship it to me at the above address, at your convenience, of course, any time after August 22, next. I've bought a little house there and am so happy at the whole prospect, and of getting back to work in my own studio again.

This is going to be a nuisance, but I have carefully torn up all the invoices I had on previous purchases from you, and the time seems to have come when I think perhaps I should keep them. Could you send me duplicates, and also where they have been shown previously? They are.

Kunyoshi drawing, "Jalopy" 104 1941 PTA 12/57 Corcoran 4/56 1/56

Minnick enamel, "April, 1954" 7/54

Grammar, oil, "Oil derricks at Midnight" 11/54

Rattner, oil, "Ascending Hands" 4/58

Thank you so much for your attention to this, I hope to be in New York this fall, and that I shall see you then.

Affectionately,

Jack

Edgartown Massachusetts

there would be no problem about obtaining the permission of Mayo Clinic, etc., and the time of execution in stone would be reduced considerably. On the other hand, if you still prefer the "Doors", he will get started on that.

I hope that you and your committee will agree that the new idea is far superior, more majestic, more monumental and more universal and more applicable. Please let me know at your convenience. Zorach has completed his arrangements and details in connection with his big retrospective Exhibition at the Whitney Museum (1957) and is raring to go. And is really excited about your project. The result should be stupendous.

Next week I am planning a quick trip to the Cape and hope to see Nat en route. I suppose you have been having a grand summer somewhere - where?

My very best regards,

August 26, 1958

Mr. James Madison Hooper
Commerce Building
Kansas City 6, Missouri

Dear Mr. Kemper:

Before Bill left for his European trip, he telephoned and suggested that I communicate with you. I am referring, of course, to the sculpture for the Downtown Redevelopment.

Although I am still on my vacation, I shall be back in New York permanently, directly after Labor Day. Zorach is also planning to return shortly thereafter and will be in a position to start working as soon as a final decision is made.

Both he and I thought it would be advisable to obtain your idea about the actual size of the monument. Zorach's feeling was that it should be not less than 12 feet in height, and possibly 16, based on the reproduction he saw in the newspaper which gave him the feeling that a large scale was essential. However, you and your architect are in a much better position to judge, with the overall picture that you necessarily have.

I look forward to hearing from you in the very near future, as -- needless to say -- this project will require considerable time for execution.

Sincerely yours,

BH:pb

Kemper phoned 8/26 & said 16' first estimate was typed